

FEELING JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

ART IN NORTHEAST OHIO | FALL 2018

CREATIVE FUSION | BIRCHFIELD/PINSKY | PRIZES | VON SCHNEIDER | KUSAMA | MONIKER | ARTBELT | EVENTS

Cleveland Institute of Art
Creativity Matters

Critical Feedback

Cleveland Institute of Art
2018 Faculty Exhibition

A reimagining of CIA's longstanding tradition of exhibiting the work of current faculty, *Critical Feedback* is a celebration of artists who are also educators.

Also on View
FRONT International:
Great Lakes Research

Opening Reception
Thu Aug 30, 5–8pm
Through Oct 7

cia.edu/exhibitions



Our exhibitions are generously supported by
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Michael Meier *Attention*, 2018 oil on canvas

CIA



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MUSEUM OF CONTEMPORARY ART CLEVELAND

2018 Summer Season

ON VIEW NOW:

See the final weeks of MOCA's contribution to FRONT International—featuring seven contemporary artists exploring the past, present, and future conditions of the American City.



Martine Syms, *Incense, Sweaters, & Ice* (film still), 2017, digital video, color, sound, 69:00 minutes. Image courtesy of the artist and Bridget Donahue, New York

MARTINE SYMS: *INCENSE, SWEATERS & ICE* FILM SCREENING

Saturday, September 1

1PM and 3PM

FREE + OPEN TO ALL

POINTS OF VIEW: MOTOWN, CLEVELAND, AND CREATING IDENTITY FEATURING MARY WILSON AND MEREDITH RUTLEDGE-BORGER Thursday, September 13 7PM

FREE FOR MOCA MEMBERS

\$15 General Admission



ARTIST TALK: WALTER PRICE

Saturday, September 29
12PM

FREE + OPEN TO ALL

Walter Price, *Untitled (pedestal lady)*, 2017, acrylic on canvas, 50 x 62 inches. Courtesy of the artist and Karma, New York.

MOCACLEVELAND.ORG



11400 Euclid Avenue | Cleveland, OH 44106



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CAN Journal is the quarterly publication of the Collective Arts Network. It has a circulation of 10,000 copies distributed free in more than 200 locations around Cuyahoga County. The Collective Arts Network is a 501(c)3 nonprofit organization serving Northeast Ohio art galleries, museums, and related organizations, including non-profit and for-profit businesses. Collective Arts Network and CAN Journal are supported by Consolidated Solutions, The Cleveland Foundation, PNC Bank, The George Gund Foundation, the Ohio Arts Council, advertisers, and member organizations. Collective Arts Network, P.O. Box 771748 Lakewood, Ohio 44107. Online: CANjournal.org.

CONTACT

Executive Director / Editor / Publisher

Michael Gill: michael@canjournal.org

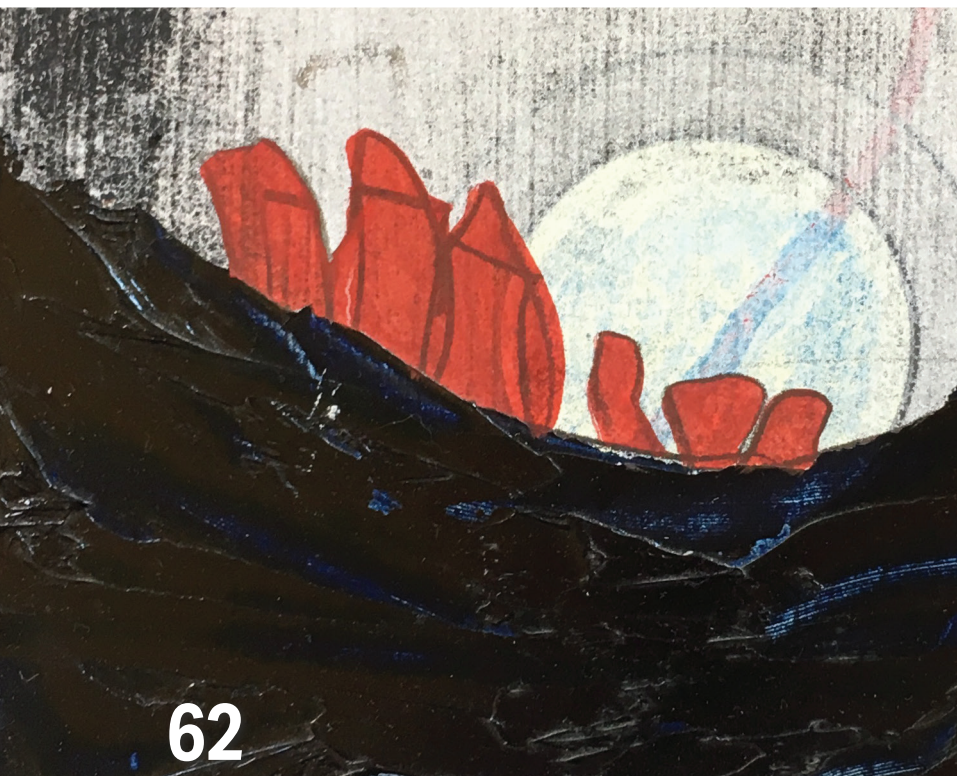
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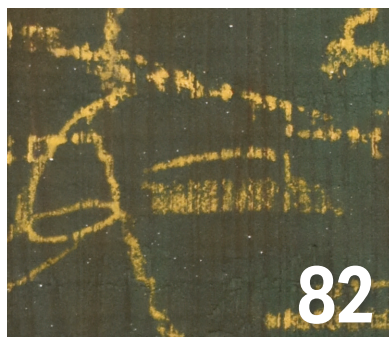
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COVER: Kristina Paabus, *To Follow*, 2018, screen monoprint, 22 x 30 inches. Paabus was the winner of the *CAN Journal* Prize at CAN Triennial 2018, for a series of works created by layering screen, mono, and digital print techniques. Details on page 74.

DID CLEVELAND MAKE YOU PROUD?

Each issue of *CAN* looks ahead to a new season, but this time we've got to take a minute to look back on what just happened in Northeast Ohio. The FRONT International Cleveland Triennial for Contemporary Art is winding down. The inaugural CAN Triennial is behind us. Did Cleveland make you proud?

In our view, the most important thing about CAN Triennial was not a review or any single work of art, but the collection of relationships that made it work, and the context that informed the show. Cleveland's art scene is in the midst of a front-burner conversation about racial equity, which CAN embraced through its curators and many other choices. We are also in the midst of what feels like an unprecedented era of cooperation among our art institutions, and CAN is also a major part of that.

How did all that inform CAN Triennial? Here's an example: it was in the context of dialog on racial

CAN Triennial was also honored to present a room full of mixed media paintings by AfriCOBRA co-founder and Civil Rights era art icon Wadsworth Jarrell. On the heels of his exhibit with Jae Jarrell at the Cleveland Museum of Art, we were thrilled to exhibit his work in the context of other Cleveland artists. We're also proud to have played a role in spreading awareness of AfriCOBRA's joyful and important work, not just in Cleveland, but around Ohio. To wit: later in this issue, you'll see the announcement of winners of CAN Triennial Exhibition Prizes. We worked with five regional museums, whose curators visited CAN Triennial and each chose from the exhibit an artist to offer a solo show in the coming years. The Mansfield Art Center chose to offer an exhibit by Wadsworth Jarrell. The Jarrells are following the tour of an exhibit in which they star: the Tate Museum's *Soul of a Nation: Art in the Age of Black Power* has already travelled to the Crystal Bridges Museum in Arkansas and the Brooklyn Museum in New York. So they are

5

IMPORTANT AND JOYFUL WORK

equity that many of us on the Cleveland art scene connected with Mister Soul. Two decades ago he was part of the Cleveland Scribe Tribe, a locally legendary graffiti crew led by the artist SANO. They were known among graffiti crews not only for their murals along the Red Line, but for entrepreneurship and mentoring of younger artists. The crew split up, and members turned their art into careers in faraway places. Mister Soul went to Atlanta, where he organized an art scene and designed graphics for the music industry. SANO painted and taught, including on a recent US State Department cultural ambassador trip to Cambodia. Another of their members, BIAS, now designs concept cars for Hyundai. By coincidence of timing, Mister Soul was able to reunite SANO and other members of the Cleveland Scribe Tribe to create a new mural for CAN Triennial—Chief Thunderwater—on an exterior wall on the east side of 78th Street Studios. It will not only endure as a work of public art, but also serve as a launching pad for the Cleveland Scribe Tribe to reclaim its identity as cultural players in Cleveland. That is an outcome to be proud of, and we look forward to seeing what they do.

busy people. But they accepted MAC's CAN Triennial exhibition prize. It's an enormous source of pride that CAN played a role in connecting this important piece of art history to the audience of the Mansfield Art Center in central Ohio.

Those are just two outcomes from an exhibit that highlighted ninety Cleveland artists. As you turn pages of this issue of *CAN*, you'll read about other prize winners, as well as news of upcoming exhibits and programs at dozens of galleries, plus artist interviews, a look at Pittsburgh-based John Morris's effort to build collaboration between our city and his, a preview of an upcoming show by Dott von Schneider, a review of Andy Dreamingwolf's *Moniker* at the Massillon Museum, student writing on community engagement, and of course much more.

We look forward to seeing you.

Michael Gill
Editor / Publisher

Zuckerman and Donaldson at Akron Art Museum

by Akron Art Museum Staff



Allison Zuckerman: Paintings and Sculpture

Karl and Bertl Arnstein Galleries
October 27–January 20

Allison Zuckerman's art cuts right to the uncomfortable and sometimes painful truths of women's existence. She undoes Western art history, dismantling bodies and piecing together new ones that expose vulnerability and imperfection. Zuckerman's figures are amalgams of body parts, clothing and background elements from artists (all male) throughout history, and Disney and other pop culture imagery. Paintings and sculptures made for exhibition at the Akron Art Museum evidence her embrace of the label "pirate" as a plunderer of art history who brazenly steals from other artists.

A Picasso head, a Lucas Cranach torso, Richard Prince hand, Cezanne fruit, Lichtenstein paint brushes and Disney bluebirds come together to create a grotesque, unapologetic encapsulation of the absurdity with which female figures have been depicted throughout art history. But Zuckerman is not just looking backward. She is proposing a way forward that is more honest, more embracing of the plurality of women's identities. She

states that her work represents a "marginalized perspective that's been cast aside—one that's emotional, unsure and vulnerable yet powerful in the conviction that [they] belong in the world."

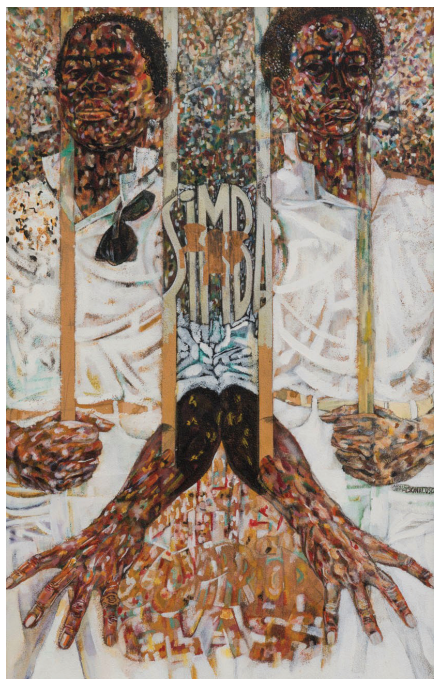
Technology and social media figure prominently in Zuckerman's work. She creates her compositions digitally, taking passages and body parts from online sources, then printing them on canvas and painting on the surface. The artist likens that process to the carefully curated identities people present on social media. Her figures are cobbled together from disparate sources in a performance of a person that when examined closely—like her cut-out sculptures—only exist in a flattened reality. Meanwhile, pixelated areas illustrate the arbitrariness of censorship in our society—background



TOP LEFT: *Odalisque*, 2018, acrylic and ink jet on aluminum, 60 x 65 in. TOP RIGHT: *Bathers by the Lake*, 2018, acrylic and ink jet on canvas, 60 x 80 in. ABOVE: *Afternoon Serenade*, 2018, acrylic and ink jet on canvas, 80 x 92 in.

passages, a portion of an arm or an innocent bird appear to be pixelated at random giving the impression that you're waiting for the painting to fully resolve itself. Which is exactly the point.

Allison Zuckerman is organized by the Akron Art Museum with support from the John S. and James L. Knight Foundation and the Ohio Arts Council. ■



Jeff Donaldson: Dig

Karl and Bertl Arnstein Galleries

October 27–January 20

Jeff Donaldson: Dig, the artist's first museum retrospective, explores Donaldson's four-decade career. Spanning his activist roots in Chicago to his influence on future generations of artists as a professor at Howard University and vice president of the Barnes Foundation, this major exhibition presents new scholarship and features works never before publicly presented.

In 1968, Donaldson, along with Wadsworth Jarrell, Jae Jarrell, Barbara

LEFT: *Simba*, 1973, mixed media, 28 x 18 in., Collection of Dr. Sheryl L. Colyer, Courtesy of Kravets Wehby, New York. RIGHT: *Majorities*, 1977, mixed media, 44 x 36 in., private Collection, Courtesy of Kravets Wehby, New York

Jones-Hogu and Gerald Williams, founded the African Commune of Bad Relevant Artists (AfriCOBRA). Formed in Chicago's South Side, AfriCOBRA was born in an era of political and social unrest and in an art world that privileged white artists and audiences. AfriCOBRA sought to create a new kind of art that was not only politically engaged but reflected contemporary Black culture and appealed specifically to a Black audience.

Donaldson's work across the decades combines energetic colors, intricate patterns and African iconography to celebrate the history of African art and the roots of Black culture. Featuring paintings, prints and mixed media works, *Dig* reflects on Donaldson's deep belief in the responsibility of an artist to create work that is both socially relevant and visually striking. The exhibition features iconic examples of Donaldson's early work known for its high energy "Kool-Aid" palette. For the first time, these early examples are shown alongside Donaldson's later, lesser-known works from the

1980s, 1990s and early 2000s, demonstrating the artist's lifelong commitment to making, as he often described, "art for the people, not for critics."

Jeff Donaldson: Dig is organized by The Everson Museum of Art, Syracuse, New York, and supported by the John S. and James L. Knight Foundation and the Ohio Arts Council.

AKRON ART MUSEUM

One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

FRAMEWORKS: PAINTINGS BY DRAGANA CRNJAK, ANDREA JOKI & MATTHEW KOLODZIEJ | THROUGH SEPTEMBER 9 | JUDITH BEAR ISROFF GALLERY

JERRY BIRCHFIELD: ASLEEP IN THE DUST | THROUGH SEPTEMBER 23 | FRED AND LAURA RUTH BIDWELL GALLERY

FRONT: AN AMERICAN CITY | THROUGH SEPTEMBER 30
KARL AND BERTL ARNSTEIN GALLERIES

PLANES, TRAINS & AUTOMOBILES | THROUGH JULY 19, 2019 | MARY S. AND DAVID C. CORBIN FOUNDATION GALLERY

JEFF DONALDSON: DIG | OCTOBER 27–JANUARY 20 | KARL AND BERTL ARNSTEIN GALLERIES

ALLISON ZUCKERMAN: PAINTINGS & SCULPTURE | OCTOBER 27–JANUARY 20 | KARL AND BERTL ARNSTEIN GALLERIES

Harris Stanton: Zanetta in Akron; Thomas, Lees and Lindemberger in Cleveland

by Ellie Kaiser Secrist

OUR CLEVELAND gallery's fall exhibition is all about organic elements and natural influences. It will feature works by Charity Thomas, Charlotte Lees and Beth Lindemberger.

Charity Thomas recently completed her MFA from Kent State University in textiles. Materiality and process are at the forefront of this body of work. The pieces included feature embroidery and ink on paper, and they explore the notion of infinite growth. A minimalistic aesthetic is established with the use of a limited palette and unifying visual elements. The intended result is therapeutic. She states, "The visual effect of the work suggests energy and growth. Rich texture results from layers of information and the repetition of many small elements. These accumulations combine time and effort to create a contemplative whole, resulting in a body of work that feels meditative and intimate."

Cleveland native Charlotte Lees received her MA from Case Western Reserve University and the Cleveland Institute of Art. Her new freestanding and wall sculptures are created from intricately carved and painted wood. She mixes different types of hardwoods and metals and builds up layers of paint to achieve an antique look to the pieces. According to Lees, "My work is optimistic and

people-oriented. There is a connection between man and nature."

Beth Lindemberger's porcelain ceramics are based on microorganisms and natural objects. The sharp and foreboding contrast with the voluptuous and inviting—much as they do in nature. The works are affected by placement and scale and interaction. Many of these pieces are "landscapes"—arrangements and groupings which may vary, with each installation.

This fall the Akron gallery will host a solo exhibition *Forms and Field, Reflection of a Residency; Italy*, new works by Maria Zanetta. Zanetta was born and raised in Buenos Aires, Argentina, where she studied fine arts at the National School for the Arts. The works in her upcoming exhibition focus on printmaking and collage and are inspired by a yearlong stay in Italy. Her current landscapes feature Tuscan rolling hills, the Italian countryside and the picturesque streets and bridges of Rome. The nudes in the exhibition are inspired by the life drawing classes she attended while living in Rome and reflect her interest in the interplay among different mediums such as Japanese ink, collage, charcoal, pastels, watercolor and acrylic. The end result is a body of work that is bold, dynamic and multilayered. ■



Stitched Scroll, by Charity Thomas, handmade paper and thread

HARRIS STANTON GALLERY

2301 W Market Street
Akron, Ohio 44313
330.867.7600

HARRIS STANTON GALLERY CLEVELAND

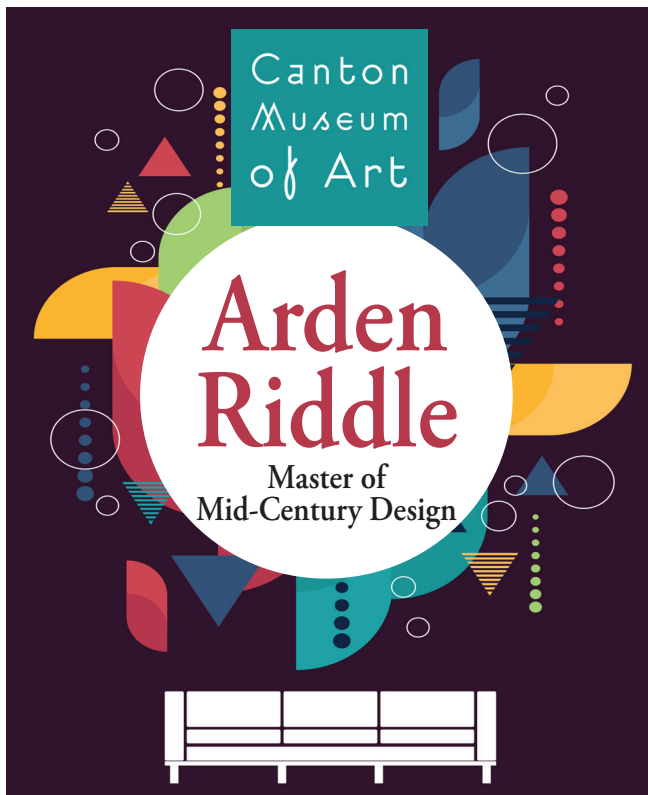
1370 West 9th Street
Cleveland, Ohio 44113
harrisstantongallery.com

AKRON GALLERY

MARIA ZANETTA: FORMS AND FIELD, REFLECTION OF A RESIDENCY; ITALY | OCTOBER 4–NOVEMBER 3
RECEPTION 5:30–8PM THURSDAY, OCTOBER 4

CLEVELAND GALLERY

NEW WORKS BY CHARLOTTE LEES, BETH LINDENBERGER & CHARITY THOMAS | OCTOBER 18–NOVEMBER 17
RECEPTION 5:30–8PM THURSDAY, OCTOBER 18



OPENING RECEPTION THURSDAY 8/16 6PM-8PM

ON VIEW 8/16 - 10/28

Experience the clean lines and timeless elegance of Mid-Century Modern furniture crafted by master Ohio artisan, Arden Riddle. This exhibition of Riddle's beautiful work spans the 1950s to 70s, featuring iconic furniture styles that feel fresh and modern in any setting and are still highly coveted for today's interiors.

Also on view ...

The Art and Sole of Lisa Sorrell
Darius Steward: Our Separated Selves

www.cantonart.org | 330.453.7666

Presented with generous support from the Arden Riddle Foundation and ...



Martha Cliffel's "Palette of Junk" at BAYarts

by Jessica Stockdale



Mother, by Martha Cliffel



Write Home, by Martha Cliffel

MARTHA CLIFFEL is a thoughtful Cleveland artist who creates pieces sourced from the detritus of others' lives. Her studio in The Screw Factory is packed with timeworn and discarded objects found at flea markets, thrift shops, and the trash. With round-the-clock impulses and endless inventory, it's no surprise that her daughter (Cleveland artist Kristen Cliffel) says she makes a masterpiece a day.

"Pretty much every day I make something. It's not planned; it's all kind of serendipitous," she says. This instinctive creation of the pieces is done with what Cliffel describes as a "palette of junk." "I'll use a Barbie doll head that I pick off, a broken dish or a cup handle—I love to smash plates. It just all happens." In fact, there's a lot of plate smashing.

"I really like to break dishes," Cliffel says

with enthusiasm. "I have seven children, and I'm the oldest of nine children, so I've done a lot of dishes in my life." And it is this history that fuels her art now. "When I got married, you picked out your china pattern and all that because that was the role you had in those days as a woman. It was BS. So I get a special joy out of smashing dishes. It's really therapeutic."

Martha's daughter, Kristen, says her Mother has always been creative. "Being around a lot of kids for long periods of time can either make you nuts or prompt you to be incredibly creative and fun. She was always designing games, projects, and problems for us to play, create and solve. She comes to her studio practice in much the same way. She sees the objects she is attracted to and collects as interesting projects to solve...We were

infused with a sense of adventure and I think she sees the work that way too. She works with abandon, much as a kid does before they feel they are being measured."

Cliffel is perhaps a born rescuer of the abandoned. She has a horse farm in upstate New York, which houses several rescue horses, chickens, and dogs. Kristen estimates that the number was once up to 25 horses, and also included a llama and a goat.

"This is an endeavor that feeds into her studio practice figuratively and literally," points out Kristen. "Many of the skulls she uses as integral parts in the work are from her own animals who have died. It's a lovely cycle to witness."

Martha says she goes on walks every day, finding new materials. "We walk in different neighborhoods. You always



Something Fishy, by Martha Cliffler

discover things when you take a walk...You find all kinds of interesting things if you're looking." These objects have made Cliffler renowned as an artist of distinctive creations.

"My work is definitely weird," Cliffler declares. "As an artist, I like to find humor in things and rebel. A lot of my work is a rebellion against the Catholic schools that I went to. I went to Cleveland public schools for my first years of schooling. It was fabulous... there was art, music. We collected bugs. But then because of my parents' Catholic upbringing, when we moved we had to go to a Catholic school. It was a shock to be in a class with fifty kids and do no art and have no music. It was basically just workbooks and religion. So I've always rebelled against that, and the role that women had to play. Even in Catholic school, you had to wear a hat when you went to church because women weren't worthy to go before the blessed sacrament. So, as a result of all of that, I've become a rebel."

This bustling, rebellious instinct of creation will culminate in her BAYarts exhibition titled *Re-source-Full*. But don't look for anything ordinary. "A curator for a recent exhibition turned to me and said, "Your stuff is really weird." I said, "Thank you, that's a compliment." ■

BAYARTS

28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

MOONDANCE 2018 | 6:30-10:30PM SATURDAY,
SEPTEMBER 8
Tix bayarts.net

MARTHA CLIFFEL: RE-SOURCE-FULL
OPENING 7-9PM FRIDAY, OCTOBER 12

**ALLISON POLGAR: NEIGHBORHOOD
LANDSCAPES**
OPENING 7-9PM FRIDAY, OCTOBER 12

**SEASON OF GRATITUDE WITH THE
GATHERING PLACE** | OPENING 7-9PM
THURSDAY, DECEMBER 13



American Greetings Creative Studios
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Westlake, OH 44145

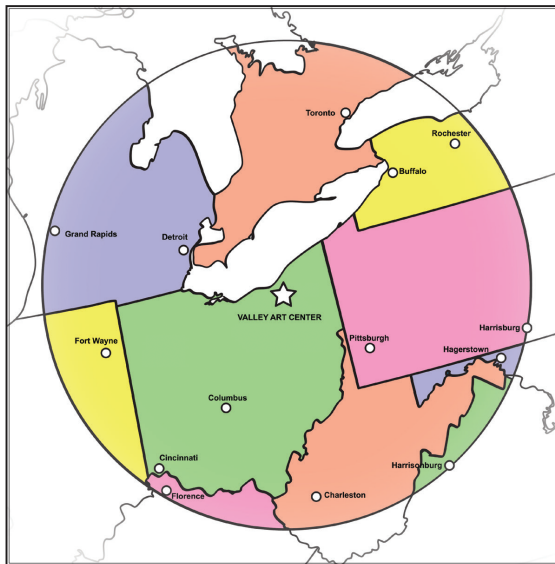


Fall 2018 at Valley Art Center

by Valley Art Center Staff



Annual Juried Art Exhibit Best of Show winner, 2017, Sharon O'Connor-Clarke (photo courtesy of the artist)



Artists living in parts of nine states and Canada may submit to the Annual Juried Art Exhibit (graphic by Valley Art Center)

Annual Juried Art Exhibit

Starting this year, it is easier for artists living within a 250-mile radius of Chagrin Falls to submit artwork for consideration to this prestigious annual exhibit. In the fall of 2018, Valley Art Center is boldly going digital and taking the entry process online for the first time in the show's 47-year history. In the past, artists dropped off work for consideration, picked up rejected pieces, attended the reception, and returned to retrieve their exhibited art after the close of the show.

While the Valley Art Center loves to receive visitors from far away, that's a lot of travel for people from surrounding states and Canada. So, this fall, the center expects to see larger participation from the greater region, elevating the already stellar regional exhibit to greater heights. "We're really excited to make

this long-running show more doable for a larger number of regional artists," said Executive Director Mary Ann Breisch. "The Juried Show continues to grow in popularity, and this year we anticipate engaging more artists and selling more of their work in our recently upgraded gallery."

Artists can begin submitting entries at valleyartcenter.org this summer. The entries are juried to approximately 100 pieces. Historically the center has received approximately 300 entries, including 2D and 3D works. The following media are accepted: oils, acrylics, watercolor, drawing, printmaking, photography, mixed media, collage, textiles, jewelry, glass, sculpture, ceramics, enamel, and metalwork. Details can be found at valleyartcenter.org/annual-juried-cte.

Work will be judged on quality, originality, concept, design, and technique

to receive over \$1,000 in cash awards for Best of Show, 1st, 2nd, 3rd Place and several community-sponsored awards including the Hardy Watercolor Award and the Phyllis Lloyd Memorial Award. Jurors for 2018 are Christopher Richards, Charles "Bud" Diehl, and Lee Heinen. The awards presentation and reception take place Friday, November 2, from 6:00 until 8:00pm, with awards presented at 7:00.

Openings are free and open to the public, so join the artists, winners

and Valley Art Center community for a wonderful evening of art when the Annual Juried Art Exhibit opens on November 2. The show runs through December 12. Gallery hours are Monday through Friday, 10:00am to 4:00pm, and Saturday, 10:00am to 2:00pm.

Classes and Workshops

Every year, thirty Valley Art Center instructors offer 400 classes and workshops to more than 1,400 students. This fall's offerings include jewelry, metalwork, ceramics, photography, sculpture, drawing, and painting. See new classes and workshops online at valleyregistration.com. Take a class or workshop this fall and experience your own creativity with fellow art makers from beginners to seasoned professionals under the tutelage of a world-class faculty. ■

VALLEY ART CENTER

155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

FALL CLASSES | SEPTEMBER 10–DECEMBER 15

47TH ANNUAL JURIED ART EXHIBIT | NOVEMBER 2–DECEMBER 12
RECEPTION 6–8PM FRIDAY, NOVEMBER 2

FRONT

An
American
City

Eleven
Cultural
Exercises



FRONT FILM PROGRAM

FILM OFFERINGS VARY DAILY
WED - SUN: 1 PM AND 3 PM
THURS: 11 AM, 2 PM, 6 PM

Transformer Station
1460 W 29th Street
Cleveland, OH 44113

The FRONT Film Program is housed in a purpose-built theater inside the Crane Gallery of Transformer Station. The program focuses on cinematic works produced by artists and filmmakers in Ohio and elsewhere. The feature-length films, videos, and film shorts presented there in scheduled screenings amplify the theme of the Triennial—*An American City*—uniting artists and issues across the many venues of FRONT and around the globe.

The program rotates daily. Visit the website: FRONTart.org/exercises/film for a list of daily offerings. Visit each artist page for specific screening dates.

**TRANSFORMER
STATION**

Jennifer Reeder, *Crystal Lake*, 2016. Single-channel video projection, color, sound, 20 min. Courtesy the artist. Sky Hopinka, *American Traditional War Songs: Dislocation Blues*, 2017. Single-channel video projection, color, sound, 16:57 min. Courtesy the artist.

Barbara Wagner and Benjamin de Burca, *RISE*, 2018. Single-channel, 2K, 16:19, color, 5.1 sound, 20 min. Commissioned by the Art Gallery of York University (AGYU), Toronto. Courtesy the artists and Fortes D'Aloia & Gabriel, São Paulo and Rio de Janeiro. Zhou Tao, *Blue*

and Red, 2014. Single-channel video projection, color, sound, 25:14. © Zhou Tao. Courtesy of Zhou Tao and Vitamin Creative Space.

The Return of *At Table* Plus Paula Zinsmeister and the Annual Holiday Store at Heights Arts

by G. M. Donley, Heights Arts Exhibition Committee



Works in acrylic on canvas by Lari Jacobson. LEFT: Ethiopian Face, I. RIGHT: Ethiopian Face, II.

FALL and early winter exhibitions at Heights Arts begin with the second iteration of the popular *At Table: Cleveland Culinaria* show that assembles teams of artists working in various media with local chefs and food professionals. Each team develops a theme around the menu devised by the chef and the artists create new work specifically for their table. These works are on view throughout the run of the exhibition, August 31 to October 14, and each team also presents a “table night” where guests can purchase tickets to sample the special menu (space limited; tickets through heightsarts.org). At each event, Cleveland Heights poet laureate Damien McClendon reads a spoken piece inspired by the event’s theme.

HEIGHTS ARTS

2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

The scheduled nights for the chef/artist teams are:

Sunday, September 9 at 5:00pm

Douglas Katz of fire food & drink, Provenance, and the Katz Club Diner. With Billy Ritter, ceramics; Timothy Callaghan, painting; Jessica Coven Stenson, wood; Adrien Eisenhower, painting; and Carl Ziek, furniture. Menu inspired by post-Civil War Cleveland culture.

Sunday, September 16 at 5:00pm

Gerry Grim of EDWINS Leadership & Restaurant Institute. With Amy Halko, ceramics; S. Jordan Fine, glass; Carmen Romine, fiber; Ashley Sullivan, painting; and Dana Depew, sculpture. The symbolic use of recycled and reclaimed objects guides the overall aesthetic.

Sunday, September 23 at 5:00pm

Zelege Belete of Zoma. With William Brouillard, ceramics; Matthew Pritchard, ceramics; Joyce Morrow-Jones, fiber; Lari Jacobson, painting; and Shayna Pentecost, glass. Menu explores the

fascinating culture of Ethiopia, a melting pot of traditions from Africa as well as other continents.

Sunday, October 7 at 5:00pm

Karen Small of The Flying Fig. With Andrea LeBlond, ceramics; Cheryl Cochran, illustration; Tyler Federico, photography; and Ari Warner, furniture. Menu and setting inspired by local urban farms such as the Ohio City Farm and the North Union Farmers Market (among others), and the urban landscape (graffiti, bridges, train lines, industrial buildings, etc.).

Opening Friday, September 14 in the Spotlight gallery is a selection of art by Paula Zinsmeister, who has shown work at Heights Arts since the gallery was founded. Her subtle and layered works employ a variety of printmaking techniques including intaglio, monoprinting and paper lithography, and often focus on botanical forms.

Finally, the annual Holiday Store opens on Friday, November 2. The 100 or so artists include many who have become favorites since the first Holiday Store in 2003, as well as a selection of great new artists who have never shown at Heights Arts before. Look for a mix of artists, musicians, and poets, with visual artists working in a variety of media from paintings, glass, ceramics, jewelry, to art dolls and scarves, prints and cards. Help sustain the longtime artists and also welcome the new talents by shopping at the Holiday Store.

More information at 216.371.3457 or heightsarts@heightsarts.org, or stop by the gallery at 2175 Lee Road in Cleveland Heights. ■

The George A. Streeter Gallery: A Living Legacy

by Mickie McGraw, BFA, MA, ATR-BC; Co-founder, Art Therapy Studio; CAP 2010

THE GEORGE A. STREETER Gallery, established at **Judson Park** in 2014, is living up to the vision of its namesake as evidenced by the quality and diversity of its upcoming exhibitions. As a respected psychiatrist and psychoanalyst, Streeter was well aware that verbal communication was a vital part of his therapeutic practice. But as a lifelong artist, he used art to cope with traumatic events throughout his own life, finding himself empowered and more able to express his feelings through art than with words.

Recognizing the therapeutic benefits of making art, Streeter became one of the pioneers in the field of art therapy, co-founding the Art Therapy Studio at Highland View Hospital with artist/therapist Mickie McGraw in 1967. His seminal, studio-based approach to art therapy is now nationally recognized and is the model for many programs around the world.

Today's Creative Arts and Art Therapy Program is Streeter's culminating gift to Judson's senior living communities. When he and his wife Brigitte moved to Judson in 1999, he embraced the opportunity to promote and grow their modest arts and therapy program. He had an able and willing advocate and partner in Judson's

art therapist, Cathy Bryan. With Streeter's mentorship and generous support and Bryan's leadership and creative expertise, the Judson Creative Arts and Art Therapy Program has prospered and grown.

Drawing upon the talents of professional staff and community artists, Judson offers engaging and supportive opportunities for creative expression—art and media exploration demonstrations, guest artists, Family Art Days and interactive classes with members of the artist-in-residence program.

As Streeter often said, "Art offers untainted opportunities for being yourself, for revealing your identity as a person. Art therapists see that the world of art offers people a chance to just be themselves. Art utilizes a broader spectrum of opportunities than words alone make available."

Cathy Bryan established the **George A. Streeter Gallery** as a showcase for art created by Judson's residents, families, staff, volunteers and students, and to provide important ways to learn about each other through the language of art. Mitzi Faye, the exhibiting artist and volunteer says this about her work: "I have been on a journey...I have been searching. I let my memories float. With tiny bits of magazine



TOP: Mitzi Faye, Searching series, #148, collage.
ABOVE: Roy Pekoc, painting on discarded material.

scraps, I create a world familiar to me. At 93, perhaps I shall come face to face with my 20-year-old self...where it all began." ■

THE GEORGE A. STREETER GALLERY

Judson Park,
6th Floor Commons
1801 Chestnut Hills Drive
Cleveland, Ohio 44106
cbryan@judsonsmartliving.org

MITZI FAYE: RECENT IMAGININGS | AUGUST 24–OCTOBER 11 | GEORGE A. STREETER GALLERY

RECEPTION 4:30–6PM FRIDAY, AUGUST 24

ROY PEKOC: ROADSIDE ATTRACTIONS

AUGUST 31–OCTOBER 28 | HOWSON GALLERY

RECEPTION 4:30–6PM FRIDAY, AUGUST 31

Colorful and intricate paintings done on metal and plastic pieces Roy finds in the roadways. Many of these "canvases" have been beaten, broken, and flattened by the pounding of civilization as it continues on its way—making for intriguing works of art.

ANNUAL ALL-JUDSON PARK ART SHOW | OCTOBER 19–JANUARY 10 | GEORGE A. STREETER GALLERY

RECEPTION 4:30–6PM FRIDAY, OCTOBER 19

Article Gallery Presents Paul Spina: *A Lifetime in Art* by Louis Ross

ARTIST and Illustrator Paul Spina (1937-2017) lived and worked in New York City. His professional career spanned the New York art world decades between Abstract Expressionism and Pop Art. Paul attended Pratt Institute and received his BFA in 1960. He studied with teachers Richard Lindner, Alex Katz and Fritz Eichenberg. As a freelance illustrator, Paul worked under Milton Glaser at *New York* magazine. His illustrations were featured in the *New York Times*, *National Review*, *New York Daily News* and many other publications. Paul served on the adjunct faculty staff of the School of Visual Arts and the Fashion Institute of Technology, teaching general illustration.

Paul Spina's work has been brought to Cleveland by his partner, Esther Trepal. "I met Paul in 1980. We lived in his artist loft in Chinatown. It was a large unfinished space." Esther recalls the years of studio hopping in Soho and the Lower East Side. "There were open studio gatherings at artists' lofts most every night, but they were unannounced happenings. People just showed up."

Paul's work rotated between painting and commercial illustration. He drew upon personal images, narratives and symbolism of the decade. His iconography included World War II references, military aircraft, war, sharks, women, and



The late Paul Spina's signature multicolored Good and Plenty candy shape became a sugar-coated symbol encapsulating the rough parts of contemporary life.

businessmen. Weapons of destruction, propaganda, the looming Cold War and the angst of nuclear annihilation were his common themes. Paul's signature multicolored Good and Plenty candy shape became a sugar-coated symbol encapsulating the rough parts of contemporary life.

Paul's formal training and command of commercial illustration began years before the advent of computer graphics, photoshop and digital sampling. He worked in the Madison Avenue world of modern advertising. His paintings are quickly deciphered symbols. They have a hard-edged irony, cynical humor and

commercial directness pitting cartoon characters, dictators, and dime store toys alongside our deepest anxieties and subconscious desires.

Esther Trepal moved Paul to Cleveland in 2016 where she could care for him in the eastern suburbs where she grew up. He was in the late stages of Alzheimer's and their rugged New York studio loft life was no longer feasible. Paul's entire collection of paintings, graphics and sculpture was carefully packed up and brought to Cleveland where Esther is currently involved documenting and curating it. ■

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Day Job: The Working Artist

by Christopher L. Richards

IT IS RARE that a fine artist is able to support themselves with the sales of their art alone. Many artists turn to creating commercial art as a means of earning extra income or to support their studio practice. *Day Job: The Working Artist* examines the commercial work of Cleveland School artists in context with their fine art. As a major manufacturing center in the early twentieth century, Cleveland attracted a number of creative businesses, particularly in lithography. Artists like William Sommer and August Biehle were employed in the movie poster industry at Otis

Lithograph creating striking compositions that exhibited modern art sensibilities. A number of other industries employed local artists to create advertisements. Clarence Carter, Joseph Jicha, and Rolf Stoll each worked in advertising, lending their unique artistic voices to products such as Alcoa aluminum, spark plugs, and even automobiles. Many of these early artists were also commissioned to create public service announcements for the Red Cross and the Community Fund, and propaganda posters during World War I and World War II.

A key factor in the success of regional

artists in the commercial field was the strength of the Cleveland School of Art (now Cleveland Institute of Art). Starting as the Western Reserve School of Design for Women in 1883, the school stressed the importance of art and design as an applied practice in industry. This gave women artists like Belle Hoffman the ability to train for occupations in which they could support themselves. Many of the early students of the Cleveland School went on to work in the commercial field as well as teach the next generation of artists at the school. ■

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DAY JOB: THE WORKING ARTIST | AUGUST 17–OCTOBER 19

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11am-5pm

2018 Q4 People's Choice Artist Showdown at Gallery+

by Zackary Hoon



From left: 2018 Q3 Artist Showdown Finalist, David, by Ryan Oddo, Oil on Canvas; 2018 Q3 Artist Showdown Finalist, Portrait of James Norman Mattis ("When the Abyss Stares Back"), by Jack Gibby, Oil on Canvas; 2018 Q3 Artist Showdown Finalist, Stone of Help (Purple Expression), by Joann Rencz, Acrylic on paper.

TO ME, the Cleveland Museum of Art's statement "for the benefit of all the people forever" goes beyond meaning art should be accessible to everyone. I believe it speaks to the nature of art itself. The operative word is "benefit." One of art's most important purposes is to help the viewer make sense of or deal with situations in a world that can be very difficult and cruel. It can make you see things in a new light, see the beauty around you, or simply make you feel like you're not alone. It can make you smile or cry or think or simply take your mind off of things. But there's always a benefit.

Therefore, art appreciation is a very personal experience. Individuals don't need to be told which benefit is best or which art they should like. It's OK to admit you like something simply because you like it.

You don't need to be told by an expert or anyone else what is good or worth your time to experience. You can make that decision for yourself. If you like a piece of art, it benefits you, and that's all you need.

But the general public has very little influence in what art they see. That decision is determined by a select few. Consequently, we only get to see the work of a small number of our area's talented artists. We should have a voice in seeing the work that resonates with us, especially with today's technological sophistication. That's the idea behind the "People's Choice Artist Showdown."

Every three months, Gallery+ will put out a general call for art. Submission is free. I will select ten Cleveland-area artists who each will have one work open to public voting. The winner of the popular vote will

the showdown is on. Showdowns will take place during the first month of each quarter (January, April, July and October). Online voting via Facebook will take place for one week prior to the third Friday of that month. Each Facebook like will count as one point. During the showdown month's Third Friday at 78th Street Studios, in-person voting will also take place. In-person votes will count as ten points. If an artwork sells, that artist will receive 100 bonus points. All voting will stop at 9:00pm on that particular Third Friday. The artist with the most points will win a personal show at Gallery+ for the next three Third Fridays.

This is your opportunity to have a voice in what artwork gets shown at Gallery+. Let the democratization of art in Northeast Ohio begin! ■

GALLERY+

1305 West 80th Street, Suite 109
Cleveland, Ohio 44102
440.503.3450
gallery-plus.com

2018 Q4 ARTIST SHOWDOWN | OCTOBER

Entries due: October 5
Online voting begins: October 12
In-person voting: October 19
Voting ends 9:00pm October 19

Road Trip at HEDGE Gallery by Hilary D. Gent



Monprint made from an Aston Martin head gasket, by Dott von Schneider

soil, rocks, bones, and other natural materials on her journeys, and these objects find their way into many of her multimedia art works, imbedding memories of place and time.

Recent motor-oil-based monoprints created with the head gasket of her father's Aston Martin reference his love of tinkering in a garage,

HEDGE GALLERY is proud to present Dott von Schneider's solo exhibition titled *Road Trip*, opening Friday, September 21, 5:00–9:00pm.

Dott and I met in 2010, while she was living and working in Las Vegas. I'll never forget my first conversation with her because it was as if we had known each other for years—long-lost friends, so to speak. We discussed her past art exhibits in Cleveland and her current explorations out west, and I believe it was on that phone conversation that I decided I not only wanted to meet this dynamic woman

in person, but also explore showing her art work. This September will mark Dott's third exhibition at the Gallery.

Schneider's current body of work, including printmaking, painting and drawing, explores her love of travel while also processing memories of her relationship with her father, who had a great impact on her life and choice to be an artist.

She recalls road trips throughout Ohio with her family that led to her desire to travel cross-country, which she has been doing since 1995—logging approximately 22,000 miles (and counting). She collects

putting together a beautiful vehicle where freedom from work life was found. These are printed on architectural blue prints from some of the many buildings where her father worked in downtown Cleveland, creating a parallel between vocation and avocation.

Dott von Schneider's solo exhibition will take us on an intimate Road Trip, highlighting her own recent experiences dealing with health scares and losing a parent, as well as those of her travels from the Great Lakes to the Pacific Ocean. ■

HEDGE GALLERY

1300 West 78th Street, Suite 200
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hedgeartgallery.com
Facebook: HEDGE Gallery
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DOTT VON SCHNEIDER: ROAD TRIP | SEPTEMBER 21–NOVEMBER 2

JESSICA PINSKY: SOLO EXHIBITION | NOVEMBER 16–JANUARY 4

Optical Delusion at Survival Kit

by Kristina Kuhn



Motel #3, by Kristina Kuhn

KRISTINA KUHN is a sculptor and installation artist who is currently living and working in Cleveland. She studied sculpture and expanded media at the Cleveland Institute of Art. Since then she has gone on to participate in group shows and display her work in a handful of alternative venues. Her new, first-ever solo exhibition, *Optical Delusion*, encases her most recent body of work.

The show incorporates a multitude of stage-like installations, taking the form of sculptures and paintings. The work of *Optical Delusion* invites viewers to question their assumed boundaries of perception. In today's increasingly complex culture, we tend to view previously formed structures as fixed, thus subconsciously accepting the many illusions that shape

our understanding of reality. *Optical Delusion* calls upon us to question what makes up reality, and it reflects an intense incentive for changing the way we understand and structure the world around us.

The work takes place in between two worlds. One is known and the other unknown—a visual limbo, an empty stage open to reorganization and contemplation. Forms and images display patterns and shapes that imply infinite space and time properties. These visual

planes allow the audience to practice alternative perception techniques as well as reflect on the subjective limitations of navigating day-to-day reality.

This invitation is enforced through immersive stage-like sets and props paired with canvas images that serve as backdrops. You can view the pieces from all angles, constantly exposing new connections. The separate parts of the installation make up a larger immersive whole. The reformation of materials reflects intense feelings of limitation and constraint within our preconceived notions of reality in today's society. Things aren't quite what they seem to be, the world as we know it doesn't need to make sense. Rules are meant to be bent, new ideas need to be practiced and then

we will find ourselves able to confront the facade of our human experience.

While experiencing *Optical Delusion*, we're asked to revel in the possibility of restructuring our own mental thought patterns and to ask deeper questions about our visual surroundings. The work offers the audience access to the exclusive experimental vistas and the landscape-like paintings paired with them. Dioramas of motels are set against bright atmospheres of space. Two-dimensional images spill into three-dimensional space as cliffs, plateaus, voids and doorways. The doorways lead you to unrecognizable destinations. These alternative spaces appear as mysterious visual balancing acts calling upon ideas of human mental and cultural reorientation of perception. Humans have the ability to set their own stage, looking at things from new angles can evoke new senses of direction actively affecting how we navigate new concepts of space and structure in our day-to-day lives.

Optical Delusion will have its public opening reception August 17, from 5:00pm to 9:00pm in Survival Kit Gallery on the third floor of 78th Street Studios in Cleveland. On September 14, the gallery is holding a special event and hosting a concert for bands Waxahatchee, Night Shop and Anna St. Louis. Tickets for this event are \$18; doors open at 8:00pm and show starts at 9:00pm. Survival Kit Gallery and *Optical Delusion* will again be open to the public for viewing on September 21 during Third Friday, from 5:00pm to 9:00pm. The closing reception for *Optical Delusion* will take place October 19 from 5:00pm to 9:00pm. ■

SURVIVAL KIT

1305 West 80th Street, Suite 303
Cleveland, Ohio 44102
survivalkitgallery.org

Art at the School House Presents Keith Berr's *Cowboys and Rock Stars: The Legends* By Herb Ascherman



Photo by Keith Berr, at the Lockn' Festival, Infinity Downs Farm, Arrington, Virginia

ART at the School House welcomes Keith Berr, an international advertising, commercial and fine art photographer, who recently relocated from his home in Santa Fe, New Mexico, to custom design and build a modernistic live/work

ART AT THE SCHOOL HOUSE

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artattheschoolhouse.com

compound in the center of Cleveland's Asiatown art district.

This native Clevelander's new exhibit contains two iconic private bodies of work, on view for the first time.

Keith is bringing us an in-depth look at American rodeo cowboys—the young men placing their lives on the line, competing with one another riding mad bulls and bucking broncos in the arena of dust.

The Wild West's true legends.

The exhibit doesn't stop here. He brings us another iconic breed, with captivating rare imagery of legendary rock stars and

their flower power followers.

Both bodies of work providing exciting views of legendary icons, in the unique style of Berr's photography.

Join us to celebrate
"Cowboys and Rock Stars"
The Legends. ■



Back Alley Barbecue, off East 105th, 2011

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Opening reception October 4, 5:30 - 8:00 pm

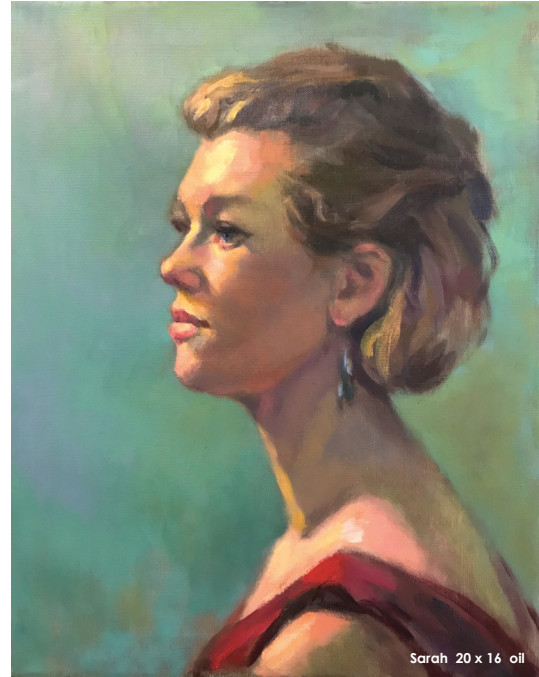
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Just Local Folk: The Andy Hudson Collection

by Thomas Wagner

ANDY HUDSON has been a fixture on the Columbus scene, as both artist and collector, for more than thirty years. In the mid-1980s, he was a founding member of three local art nonprofits: ACME Art Company, an alternative arts gallery that championed the work of both established and aspiring artists; Glass Axis, a collective glass studio with a national reputation that continues to thrive in its new home at 610 West Town Street; and ROY G BIV Art Gallery, another member artist space which will soon join Glass Axis in the growing Franklinton Arts District. Andy has been a longtime member of the Ohio Art League as well. Many artists working in Columbus today got early support from these four organizations.

Andy moved to Columbus in 1985 from his home state of Tennessee, to be the director of education for the College of Veterinary Medicine at The Ohio State University. Over the years, I have seen Andy regularly at gallery openings, benefit auctions, artist organization member sales and as an annual participant in the Ohio State Fair's Art Patron Purchase program. Last summer, after my *Outsider or Insider? ART!* exhibition at the Mansfield Art Center, I was given the opportunity to curate additional exhibitions. Andy's collection was the first that came to mind.

What a joy to visit Andy's home—the walls covered salon-style with hundreds of pieces of art, many by artists common to both our collections. Although we each started collecting at about the same time, Andy was committed to supporting local artists from the start. His collection includes very early work by some Columbus favorites: Scott Galloway, Levent Isik, Morris Jackson, Janis Mars Wunderlich and many more.

While the vast majority of the 180 pieces in this exhibition are by other artists, a few of Andy's own pieces will be featured: a crayon drawing done at age 5, several mixed media pieces and some of the glass creations for which he is most well known. Andy has a long history of generously donating his glass pieces for the benefit of the arts organizations mentioned above, as well as Art for Life, the OSU Faculty Club and others.

Andy retired from OSU in 2012 and is now contemplating a return to Tennessee. As a consequence, most of the wide variety of artwork in this exhibition will be available for purchase. If the move does happen, one thing is certain: Andy Hudson will be sorely missed! ■



Weatherman, painting by Rick Borg

Revisiting Rockwell at Mansfield Art Center

by Anne Loucks



Skin Deep, photograph by Maggie Meiners



Pride, photograph by Maggie Meiners

MANSFIELD Art Center is pleased to present *Revisiting Rockwell*, an exhibition of eighteen photographs by Chicago artist Maggie Meiners. An opening reception with the artist will be held on Sunday, September 30 from 3:00 to 5:00pm at 700 Marion Avenue in Mansfield, Ohio.

In *Revisiting Rockwell*, Meiners has meticulously recreated scenes from Norman Rockwell's cover illustrations for *The Saturday Evening Post* with her camera, reframing contemporary issues in a series of uniquely American genre scenes.

While Rockwell produced his work from staged photographs which acted as a

template for his paintings and illustrations, Meiners' series explores his work in a manner in which the photograph is the final product. With each scene Meiners shoots and edits in her signature painterly style, she includes a nod to dozens of the elements in Rockwell's work. At the same time, she contemporizes his work by weaving into her images social issues and physical elements more suggestive of today. The series represents an in-depth study of whether the nostalgia of Rockwell translates into our rapidly changing lifestyles and whether his very human tableaux can reflect this

moment in time.

Meiners explains, "I am drawn to Rockwell's work because I have always had a fascination with the past and end up having a better understanding of the world if I look at the old in the context of the new. As I continue to examine Rockwell's work, I have noticed, for better or worse, that while sociological landscape has changed in many ways, there is much that remains the same." ■

Anne Loucks is director of Anne Loucks Gallery, Glencoe, Illinois.

MANSFIELD ART CENTER

700 Marion Avenue
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mansfieldartcenter.org

DOROTHY GILL BARNES: IN NATURE & WENDY MINOR VINY: MAKING ART ON THE FLY / THE SCHOOL PICKUP PHOTO SERIES

AUGUST 4–SEPTEMBER 9

THE ANDY HUDSON COLLECTION: JUST LOCAL FOLK & MAGGIE MEINER: REVISITING ROCKWELL | SEPTEMBER 29–OCTOBER 28
RECEPTIONS 3–5PM SUNDAY, SEPTEMBER 30

Happy Hands, Happy Hearts

by Kim Baxter



From left: Cathrine Paetz, Champlevé Enamel on PMC; cloisonné by Michael Romanik; Kirk Lang, Fancy shape stone setting; Peoples Choice award 2017 winner, Mary McCrimmon.

TING, TING, TING, hear the anvil ring! The sounds of hammers and saws are music to our ears, and it is time to celebrate six years of creative community in the jewelry and metalworking arts.

Instructors and students from around the region, across the country and Canada have joined us in the studio. We couldn't be more honored to become a destination for quality instruction in the jewelry and metalworking arts. We invite you to enjoy a variety of fall classes including our popular Introduction to Jewelry & Metalsmithing, lost wax casting, metal etching, and some very special workshop offerings.

Catherine Davies Paetz, local artist and guru of all things silver metal clay, will present a special workshop, **Champlevé Enamel on Silver Metal Clay**, September 8 and 9. Fine silver metal clay is a perfect "canvas" for transparent vitreous enamel. In this class, we will use these two complementary materials to make colorful jewelry.

We also complete our 2018 visiting artist program with the return of

Seattle goldsmith and educator Kirk Lang September 15 and 16 to present his workshop, **Faceted Stone Setting Theory and Applications: Fancy Stones**. Shed your apprehension and learn to set challenging-shaped stones in this comprehensive, hands-on, two-day intensive under the guidance of a master stone setter. This more advanced workshop will teach students how to confidently set faceted stones with pointed corners. The workshop covers three types of settings: prong, flush, and bezel, and three types of stone cuts: pear, triangle, and princess.

On October 13 and 14, master artist Michael Romanik returns to teach **Cloisonné Enamel**. In the art of enameling, cloisonné is probably the most widely recognized technique that comes to mind. Have you even wondered how cloisonné enamel is made? In this introductory weekend workshop students will be guided through the various steps of this ancient technique from beginning to end to create a permanent and brilliantly colored piece of jewelry using thin ribbons of

fine silver wire and fused grains of glass.

Join us to celebrate our anniversary with two special events. Our Sixth Annual Student and Instructor Exhibition opens Friday, November 2, and runs through Saturday, November 17. Our talented community of students and instructors join together to show off their latest jewelry and metalworking creations. The festive community reception will include door prizes, and the presentation of a people's choice award. Many works will be available, and it's a great way to get a jump on your holiday shopping and support local artists from emerging to established.

The anniversary celebration continues on Saturday, November 3, with our Open House. Free mini workshops and demos will be scheduled throughout the day for all to enjoy.

Find out how happy hands make happy hearts. Join us this fall for the celebration! Visit fluxmetalarts.com for a complete list of current classes and events. ■

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**CLOISSONNÉ ENAMEL WITH MASTER ENAMELLIST MICHAEL ROMANIK
OCTOBER 13-14**

**6TH ANNUAL STUDENT & INSTRUCTOR EXHIBITION | NOVEMBER 2-17
RECEPTION 6-9PM FRIDAY, NOVEMBER 2**

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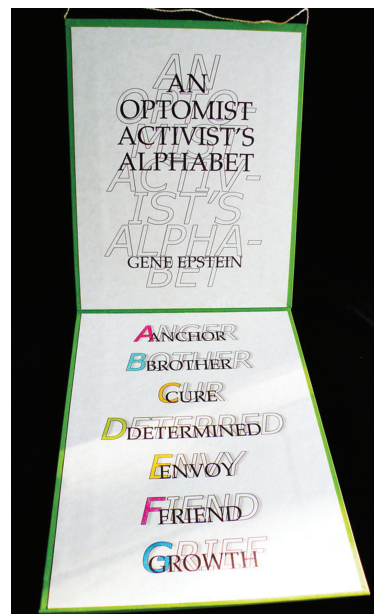
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Art Books Cleveland celebrates Octavofest with Mother Earth

by Bette Bonder



LEFT: Pop-up flower by Diane Britt. RIGHT: An Optimist Activist's Alphabet, abecedarium by Gene Epstein

ART BOOKS Cleveland (ABC) celebrates its tenth year during the 2018 Octavofest celebration. *ABC at Ten: A Retrospective Exhibit* at the Cleveland State University art gallery will highlight the best work of the past decade to kick off this year's Octavofest. The exhibit opens August 31 and will run through October 5. An additional exhibit with the theme "Mother Earth" will open at Notre Dame College on October 4 and run through November 7.

ABC was initiated to bring together book and paper artists, collectors, and educators as a way to enhance their skills and to promote the book and paper arts. It offers regular hands-on workshops, discussion and demonstration sessions,

visits to art book collections, and it serves as a clearinghouse for information about book art activities locally and nationally. Most recently, it has incorporated outreach to new audiences, including children in the Central neighborhood. A collaboration with the Morgan Art of Papermaking Conservatory promises to extend the reach of these efforts.

ABC will play a key role in Octavofest 2018. A WatchART! event on October 2 at CSU will feature non-Western book structures by ABC members and will open this year's Octavofest theme of "Books and Paper in Global Context." James Canary, conservator for Lilly Library of Indiana University and an expert on Tibetan paper and books, will present a lecture at Loganberry Books on October 5, followed by A Day of Asian Books on Saturday, October 6. This day will include a lecture, demonstration, and hands-on workshop at the Cleveland Heights-University Heights Library main branch. Canary will wrap up his Cleveland visit with a lecture at Asia Services in Action on the 7th.

Ajpub' Pablo García Ixmátá is a Tz'utujil Maya educator, scholar, and cultural activist at the Universidad Rafael Landívar in Guatemala City. He is in Cleveland this fall to learn paper- and bookmaking at the Morgan Conservatory. Among the Octavofest events that feature him are a workshop on the Maya calendar on September 29 and a talk titled "The Maya Apprentice Project: Books and Paper in Maya Communities Past and Future" on November 15. With ABC members, he will present a workshop for young readers at the Sterling Branch of the Cleveland Public Library in support of the Promise Neighborhood initiative co-sponsored by the Morgan.

As always, Octavofest will include a wide array of activities throughout Northeast Ohio. Lectures, demonstrations, exhibits, and workshops begin in late August and run through early November. ■

ART BOOKS CLEVELAND

c/o the Morgan Conservatory
1754 East 47th Street
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For more information, visit engagedscholarship.csuohio.edu/octavofest/2018/ or octavofest.org.



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Calligraphy 25, 2018, Elizabeth Atterbury (American, b. 1982).
Chine collé and embossing, 22 x 30 in. Raffle image published,
printed, and donated by Wingate Studio.



Maya Apprentice Project Reclaims Culture Through Papermaking

by Jacqueline Bon



LEFT: Path, Ydra, 1958 by Bellamy Printz, whose prints will be part of Wonder Alternative Processes and Photo-based Prints on view October 19 - November 21. CENTER: C Atitlan workshop group session: Workshop in Atitlán, Guatemala to train young teachers in the use of Mayan literature (poetry and narrative) in the curriculum through art, nature, recycling, and storytelling. RIGHT: Maya scholar, Ajpub' Pablo García Ixmata

ANCIENT MAYAS were skilled paper-makers and bookmakers. The Morgan Conservatory's Maya Apprentice Project seeks to assist in the reintroduction of a hands-on skill that has a long tradition in Maya history.

From August to November, Maya scholar, Ajpub' Pablo García Ixmata will be visiting from Guatemala to learn techniques in papermaking and bookbinding. By utilizing natural and recycled fibers from both Western and Eastern papermaking traditions, García intends to make a variety of traditional and modern book structures and will share these techniques with native Maya communities through workshops.

"I'm grateful for the opportunity granted to me by the Morgan, and the knowledge that has been conserved there that in one way or another has been practiced by Maya people but unfortunately was lost through the radical change in materials and methods that replaced those ways of working and creating," says García.

Ancient Mayas were the only indigenous population in the Western Hemisphere to have developed a full writing system. Known as "Mayan hieroglyphs," they

created books using paper made from the bark of local trees and wrote on the pages using natural pigments.

Libraries of thousands of such books once existed but most were destroyed during the sixteenth and early seventeenth centuries by Spanish soldiers and missionaries who viewed Maya culture as alien and believed the books to be works of the devil. Over time, many other manuscripts succumbed to insects, moisture, and dust over centuries of hidden storage. Today, only four fragmentary books remain.

In the 1980s and '90s, many young Maya scholars including García received training in linguistic analysis and epigraphy (the study and interpretation of ancient inscriptions) and by now it is generally agreed that 90% of the script can be read with reasonable accuracy. Today, native Mayas are active researchers in the fields of linguistics and epigraphy, and regular workshops, led by García, are held to teach Mayas to read and write in the ancient script as part of programs that strengthen cultural identity, historical awareness, and revitalization.

"My recent research and practice includes the rescue and reclamation of Mayan culture," he says. "The truth is, the project for me is an opportunity to retake the knowledge and keep discovering that which is still hidden in my own community and among indigenous people."

Most modern Mayas connect with culture through architecture, weaving, and folklore. Assisting in the reintroduction of paper arts to this culture provides a new tangible creative art form to record and preserve their own ideas, stories, biographies, and observations.

"The apprenticeship and education that I have in Cleveland will be one more tool for me to keep fighting to strengthen the identity of the Mayan people and will also support the conservation and dignified treatment of nature," he says. ■

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Students can register for workshops together or individually. Those who sign up for both workshops can receive a 15% discount when registering by phone.

To register for a workshop & for more details, please visit our website
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Inner City Hues

by LAND studio staff



FOR OVER a year, LAND studio has convened a public art and greenspace advisory committee made up of residents, artists, community advocates, and activists with a focus on generating culturally relevant public art in Cleveland's Buckeye and Mount Pleasant neighborhoods as well as strengthening the network of local artists who reside in these communities.

The culmination of their work is *Inner City Hues*, a series of murals and installations along Buckeye and Kinsman Roads, all scheduled to be completed at the end of summer. While enlivening these commercial corridors by creating visual vibrancy, *Inner City Hues* also reflects the neighborhood's voice and identity by inspiring and facilitating conversation and participation among area residents.

The five featured artists: acerbic, Cleveland Scribe Tribe, Derin Fletcher, Gary Clark, and Shooting w/o Bullets, actively engaged the community through a series of workshops at community centers and schools during the first half of this year to present their project ideas, gather input from the community, and host activities and discussions to help shape their installations.

Inner City Hues is funded by the Saint




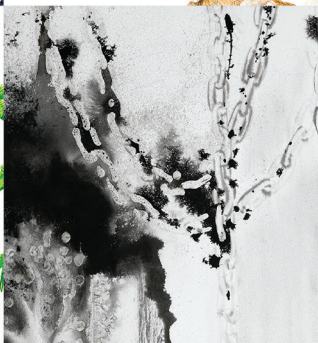
Community engagement workshops with acerbic, Cleveland Scribe Tribe, Derin Fletcher, Gary Clark, and Shooting w/o Bullets helped to inform *Inner City Hues*.

LAND STUDIO

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land-studio.org
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Luke's Foundation. Local artists are also engaged to assist with the outreach and documentation of the project including the INDI group and T.H.A. League Management. Come join the conversation

by visiting the installations and find out more by checking out the website at innercityhues.org and Instagram page at [instagram.com/innercity_hues/](https://www.instagram.com/innercity_hues/). 



September 7 – October 26, 2018
Public Reception, Friday, September 7, 5-7pm

John Guy Petruzzi explores issues of climate change, declining biodiversity and habitat loss through a series of intense watercolors.

Wednesday, September 19, 5:10pm

John Guy Petruzzi, Bird Walk at Mill Creek Wildlife Sanctuary
Saturday, September 22, 9am | Guided bird walk at the Mill Creek Wildlife Sanctuary. Register at 330.740.7107.

Sanctuary Panel Discussion: The Fate of Birds

October 3, 11am-12pm | Dr. Brian Bonhomme, Dr. Ian Renne and John Guy Petruzzi

A traveling exhibition of works by Susanne Slavick and Andrew Ellis Johnson that offer a compelling exploration of the barriers to asylum in the ongoing global refugee crisis.

Susanne Slavick & Andrew Ellis Johnson, RESORT Gallery Talk
Friday, September 7, 5pm

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Silos (Part One)

by Laila Voss

IN MID-MARCH I attended a Say Yes to Education information session that explained its comprehensive, wrap-around support strategy to break down barriers to children's academic success all the way to a post-secondary degree. Nadia Del Valle, the national program director, cited the fact that the various agencies necessary to realize this goal had repeatedly attended planning meetings as discreet, isolated silos. Consequently, only stalemate resulted. Say Yes has devised a

framework to change defensive posturing into active collaboration.

Her reference to silos, though negatively intended, brought to mind my own recent body of work. I used the silo/hopper form as a metaphor for energy conservation and transference: a container of potential. In a sense, we all operate in silos of me/myself/I. We have to. Unlike bees or the Borg, we can't just lose ourselves in the hive mind. Understanding our uniqueness helps us each to achieve our potential.

Organizational structures naturally form similarly. Without separation, chaos threatens, entropy ensues, missions are lost. Yet, sharing resources and potential is critical to successful survival. In an apparent world in which organizations seem to be competing for ever-shrinking dollars, how do we make those binary opposites—silos/collaborations—mingle and dance? ■

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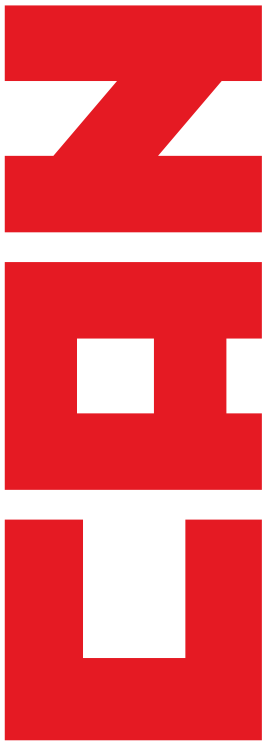
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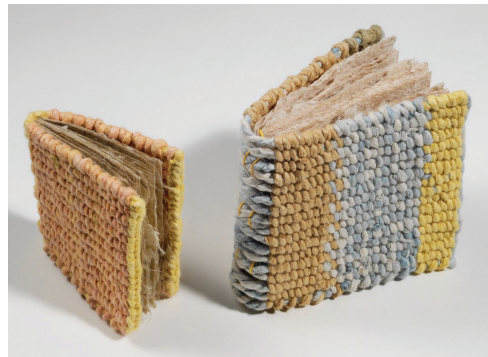
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Orange Art Center Presents *eegut juhgut: this and that* An Exhibition of Paper Artwork by Aimee Lee

by Amalia Donastorg



Artist and Fulbright scholar Aimee Lee has adapted the ancient art of hanji into a sculptural outlet, marrying old processes and new expressions.

ORANGE ART CENTER welcomes international *hanji* (traditional handmade Korean paper) artist and Fulbright scholar Aimee Lee in the upcoming exhibition *eegut juhgut: this and that, Paper Artwork by Aimee Lee*. The exhibition will demonstrate how Aimee Lee has adapted the ancient art of hanji into a sculptural outlet, marrying old processes and new expressions.

Situated in lush and wooded Pepper Pike, the Orange Art Center is the perfect setting for Aimee Lee's work, which draws heavily upon nature for inspiration. Nature not only inspires the shapes and designs of her sculpture, but also provides the raw materials for Lee's paper and natural

dyes. Lee works directly from raw material harvested from local and abundant plant species like milkweed and mulberry to create paper, thread, sculpture, clothing, and books. Lee's work enlightens viewers to the possibilities of paper, and will be well framed by the Orange Art Center's verdant property. As viewers contemplate Lee's expertise and innovation, they will also be conscious of the relationship between her art and the natural outdoor environment.

Lee draws further inspiration for her works from ancient artifacts in museums and private collections. Most compelling to her have been wine gourds, paper rain clothes, and wedding ducks. "All of these

I transform into contemporary equivalents with new meanings to connect my artwork today to a centuries-old legacy," writes Lee.

Visitors will have the opportunity to experience Lee's work at the Orange Art Center from July 23 through September 14, and to meet the artist herself at the closing reception, where she will give an inspiring artist talk. The reception is 6:00–8:00pm and the artist talk will be 6:45–7:15pm.

Please visit orangeartcenter.org for more details about Aimee Lee and the Orange Art Center. This event is free and open to the public! ■

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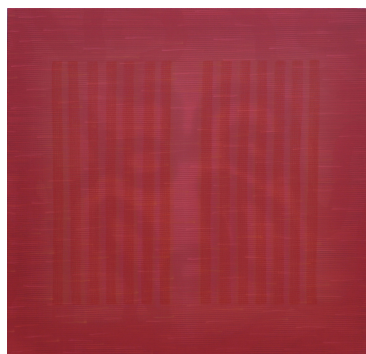
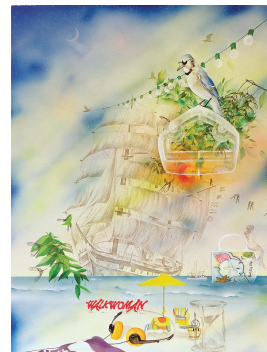
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Aspects at Bonfoey

by Mary Crotty



TOP ROW, LEFT TO RIGHT: works of Dana Oldfather, Deb Lawrence, Frank Oriti, and Amber Kempthorn. BOTTOM ROW, LEFT TO RIGHT: works of Andrea Joki and Julian Stanczak.

THE BONFOEY GALLERY's final exhibition in conjunction with FRONT International, *Aspects*, will feature gallery artists Andrea Joki, Amber Kempthorn, Deb Lawrence, Dana Oldfather, Frank Oriti, and Marc Ross. The artwork presented will highlight the artists' different perspectives and experiences.

Andrea Joki is a Cleveland-based painter who uses geometric shapes and distinct colors to create a sense of her experience and space. She is inspired by road trips—whether it's the unexpected twists and turns of the adventure or the conversations with strangers along the way.

Amber Kempthorn's artwork creates a physical location where reality and

imagination interweave. The mysterious landscapes are designed from a hierarchy of memories through text, pictographs, and symbols. She uses pastels, air-brushing, stencils, and collage to create fascinating illustrated stories.

Deb Lawrence uses antique linens which she folds and paints into unique abstract works that focus on psychology and feminism. By transforming the nineteenth century handwoven linens into new artworks, she highlights the beauty and strength of the unknown women who originally wove them, while also giving new life and meaning to each.

Dana Oldfather develops gravity, perspective, atmosphere, and light in her

paintings to create impossible objects and environments. These works serve as a channel for her emotions, transforming them into physical and beautiful images.

Frank Oriti paints portraits of those who have left their hometowns only to return. He focuses on the separation between their surroundings and the people who inhabit them. Their faces illustrate the feeling of "settling" in their lifestyle and of loss with the return.

Marc Ross creates an escape from the technological advances and constant information of every day in his paintings. He offers images inspired by experiences and memories which spark introspection. Through closer inspection, each piece harbors intricate details built from mixed media. ■

For more information about the artists, Aspects, or upcoming exhibitions, please visit our website at bonfoey.com or call at 216.621.0178.

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Photographs by Stephen Tomasko

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Classes and Shows at the Print Room by Jeff Curtis

IGNITE your passion for film photography by becoming a member of the Cleveland Print Room this fall, with classes and workshops in our community darkroom and a lively schedule of exhibits in our gallery to delight and inspire.

Opening September 14, the Print Room welcomes previous Creative Fusion artists Pablo Serra Marino from Chile, Sandra Ramos and Pilar Rubí of Cuba, along with Alexey Furman, a Ukrainian photojournalist, for an exhibition entitled *Embargo*.

Furman, who has been photographing the ongoing conflict in Ukraine, will be represented by work of his held in the collection of Nigel Maister of Rochester, New York. Also on display on our Wall 5 during the Embargo exhibit is current work by Arnold Tunstall, exploring the glut of imagery that we encounter daily, and how we process and order this visual language.

Join artists April Bleakney and Anna Tararova, two recipients of CPR's AIR

Connect Exchange program in Dundee, Scotland, as they present a pop-up exhibition and artist talk on Wednesday, November 14 at 6:30pm in our gallery.

The opening reception for our 6th annual *Off the Wall Members Showcase* is November 30, and extends through the ArtCraft Building's popular annual Holiday Sale, the weekend of Saturday and Sunday, December 1 and 2. Come see and purchase unique work for your holiday gift-giving. ■

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EMBARGO & WALL 5: CURRENT WORK BY ARNOLD TUNSTALL

SEPTEMBER 14–OCTOBER 27

RECEPTION 5–9PM FRIDAY, SEPTEMBER 14

AIR CONNECT ARTISTS POP-UP EXHIBIT & ARTIST TALK

6:30PM WEDNESDAY, NOVEMBER 14

OFF THE WALL MEMBERS SHOWCASE | NOVEMBER 30–DECEMBER 8

RECEPTION 5–9PM FRIDAY, NOVEMBER 30



COMING SEPT 2018

**ARNOLD
TUNSTALL**

TO WALL 5 AT

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Eight Artists, Eight Countries, Six Exhibitions and Infinite Prints

by Zygote staff



In September, Ya-Lan Yu arrives from Taipei for our second exchange program with Bamboo Curtain Studio in Taiwan. Reciprocally, Zygote will be sending Taiwan our very own Mike Lombardy, a multi-disciplinary artist. While she is here, Yu will prepare for her November 16 – 23 Pop-Up Exhibition and teach as part of Zygote's Global Arts Initiative program. She will be working at Thomas Jefferson International Newcomers Academy, a CMSD

ABOVE LEFT: Algrafie by Dresden Exchange resident artist Frank Hoffmann. ABOVE RIGHT: Zygote 2018 Artist-In-Residence Gianna Commito

AFTER a steamy Cleveland summer of local, national, and international art and Zygote artists exhibiting in both FRONT International and the CAN Triennial, we are ready to shift into a cooler fall season with a sustained focus on both the local and the global arts through artist residencies and their culminate exhibitions.

This fall, Zygote is thrilled to welcome five of the eight resident artists that we will host this year. The first of these is David Armes of West Yorkshire, UK, from August 19 through September 2. His work centers around letterpress printing, language, and geography. Armes' pop-up show and artist talk will be August 30.

Also in August, the 22nd iteration of the Ohio Arts Council **Dresden**

Exchange Program begins. This program (the longest-running artist exchange in Ohio) sends two Dresden artists to live and work at Zygote. Inversely the program also sends two Ohio printmakers to live and work at the Grafikwerkstatt studio. This year's Dresden artists are Frank Hoffmann and Sylvia Pásztor and the Ohio artists are Jan Zorman and Gretchen Jacobs, who will go to Germany in September. Our annual **Foreign Affairs Exhibition** will be held September 15 through 21 with an opening reception and artist talk on September 15. This highly anticipated show will display Hoffmann and Pásztor's earlier work, as well as new pieces made during their residency.

school. The **TaipeiXCle** exhibition and artist talk will be November 16.

To close out the year, we will be hosting our annual **Off the Wall: Member Showcase!** From December 7 through 22 (just in time for the holiday season) Zygote staff, members, and interns offer their wildly diverse artwork for purchase. This event is always very successful, so remember: the early bird gets the artwork!

After 23 years serving the Cleveland community, we are proud to present these innovative, engaging, and collaborative programs. We hope that you will join us in celebrating the creativity and diversity of our local and international artists this fall. ■

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ARTIST IN RESIDENCE DAVID ARMES: POP-UP SHOW & ARTIST TALK

6–7:30PM AUGUST 30

FOREIGN AFFAIRS: FRANK HOFFMANN & SYLVIA PÁSZTOR | SEPTEMBER 15–21

RECEPTION & ARTISTS TALK 1–3PM SATURDAY, SEPTEMBER 15

AIR EXHIBITION: GIANNA COMMITO | OCTOBER 12–NOVEMBER 17

RECEPTION 6–8PM FRIDAY, OCTOBER 12

ARTIST TALK: 10AM–NOON SATURDAY, OCTOBER 20

TAIPAIXCLE: YA-LAN YU POP-UP EXHIBITION | NOVEMBER 16–23 | LOCATION TBA

RECEPTION & ARTIST TALK 6–9PM FRIDAY, NOVEMBER 16

OFF THE WALL: ZYGOTE MEMBERS SHOWCASE | DECEMBER 7–22

Fall / Winter 2018–2019 at the Shaker Historical Society's Lissauer Gallery

by Ware Petznick, PhD

THE SHAKER HISTORICAL SOCIETY is pleased to present more innovative exhibitions in the Lissauer Gallery this autumn. Learn about Leslie Dumm's work starting in September; Deb Pinter will exhibit her latest work in November. This year the Lissauer Gallery launched a new schedule with free art openings every second Friday in odd numbered months. We hope to continue this regular schedule into 2019 as well. We are always seeking new Northeast Ohio artists to exhibit in our gallery, which is open whenever the Shaker Historical Museum is, thanks in part to a grant from Cuyahoga Arts & Culture.



Painting by Leslie Dumm

Leslie Dumm

Leslie Dumm has lived and worked in the Cleveland area since 1983. She was inspired to develop her painting technique after being captivated by works of influential and lesser-known artists such as Jackson Pollock and Katrin Fridriks.

With degrees in physics and applied math, Leslie takes an analytical and experimental approach to her painting. Her works combine knife, brush, and pouring techniques to explore themes of nature, adventure, and emotion. Pouring techniques demand that she relinquishes some measure of control, which is turned over to gravity and viscosity.



Monoprint by Deb Pinter

Deb Pinter

Deb Pinter was born in Lakewood, and professionally she has worked and studied mostly in Northeast Ohio—with the notable exceptions of earning a Master of Arts from New York University/

International Center of Photography and a residency in Dresden, Germany, through an exchange established between the Ohio Arts Council and the City of Dresden. This Cleveland Institute of Art graduate in photography cites inspiration from Ellen Brooks, Dennis Buck and John Reuter. Pinter's photography also draws inspiration from nature and focuses on our place in it—drawing upon emotion and feeling. ■

*The Shaker Historical Museum's Lissauer Art Gallery at 16740 South Park Boulevard in Shaker Heights (Shaker-Lee Road RTA GREEN LINE stop) features art from Northeast Ohio artists. This intimate gallery is designed to encourage new and emerging artists, promote an appreciation of art, and support local artists. We are delighted to bring the work of **Leslie Dumm** and **Deb Pinter** to the Lissauer Gallery. Admission is free for their opening receptions only. Otherwise, visitors would be charged our standard admission for access to the museum, art gallery and research library (by appointment). Please state if you are only interested in the gallery, and we will waive the \$5 admission fee in 2018.*

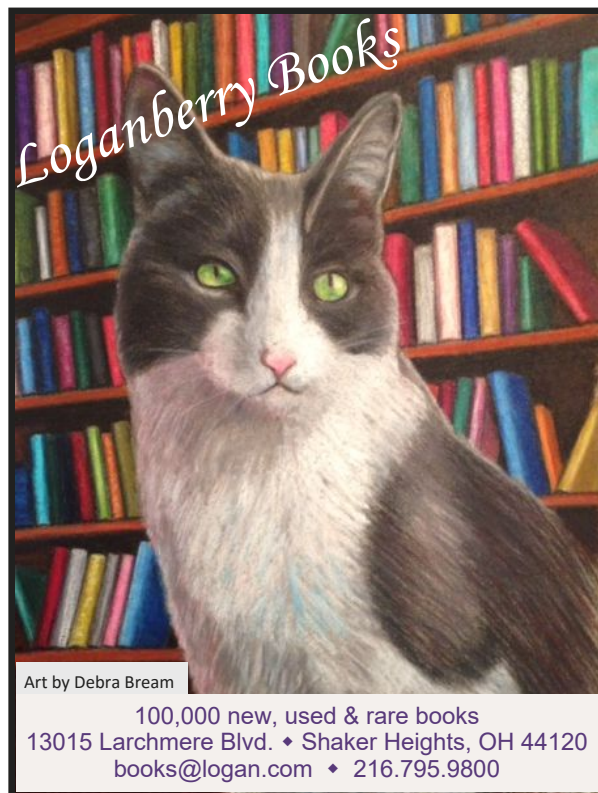
For more information, call 216.921.1201 or visit www.shakerhistory.org/lissauer-gallery.

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LESLIE DUMM | SEPTEMBER 14–NOVEMBER 4
FREE RECEPTION 6–8PM FRIDAY, SEPTEMBER 14

DEB PINTER: BOTANICAL: AN INTIMATE PORTRAIT | NOVEMBER 9–JANUARY 6
RECEPTION (ADMISSION FREE) 6–8PM FRIDAY, NOVEMBER 9



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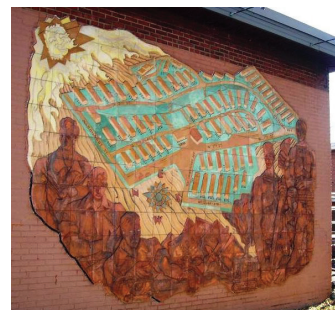
Julian Stanczak (American, 1928–2017) | *Untitled*, 1955
Oil on on masonite | Signed and dated lower left | 23 ½ x 35 ½ inches

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Great Art from the Great Depression by Chris Roy



ABOVE: Stone Playground Animals, sculpted by Edris Eckhardt between 1935 and 1939. TOP RIGHT: A PWAP-sponsored poster advertises the opening of the Valleyview Homes low-income housing project, c1940. BOTTOM RIGHT: A terracotta mural by Leroy Flint and Henry Olmer graced the wall of a Valleyview Homes dwelling. When the housing project was demolished, the piece was preserved and remounted at the new Tremont Pointe in the same area.



MILLIONS of jobs were lost during the Great Depression. Writers, musicians and artists were particularly hard hit as patronage dried up, markets withered and customers tightened their belts.

Franklin Roosevelt's "New Deal"—an amalgam of public work projects, financial reforms and regulations—was a godsend for workers in many fields, but especially the arts. In fact, one of the first back-to-work programs was the Public Works of Art Project. "PWAP" engaged painters, sculptors and muralists to enhance outdoor areas, as well as public and government facilities.

Tremont, then known as South Side, was

a focal point for PWAP initiatives—particularly the Valleyview Homes housing project. Local artists enhanced the area with stone sculpture animals and a terracotta map of Valleyview. These pieces can still be viewed in the vicinity of Starkweather Avenue and West 7th Street. Several canvas murals also were created for Valleyview. Two of these—painted by local artist and teacher Elmer Brown—now hang in Cleveland State University's Student Center. A third, by Louis Grebenak, is installed at CMHA headquarters.

Other artists made South Side their subject. Perhaps the most iconic example is Ora Coltman's *Dominance of the City*—the first New Deal mural commissioned in Cleveland. Currently gracing a wall in the Cleveland Public Library, the piece is a triptych that showcases St. Theodosius Cathedral on its right-most panel. Artists of the time also designed promotional posters for public housing, including one for the Valleyview Homes project that soon will adorn a storefront wall on Professor Avenue.

Between 1933 and 1943, hundreds of Cleveland artists were paid to work in all media. In fact, an actual "Cleveland Style" in mural painting developed, characterized by bright, flattened areas of color and simplified, realistic shapes. Tremont was the proud recipient of these multifaceted efforts, as were many nearby neighborhoods such as Ohio City and Downtown. ■

WALKABOUT TREMONT

c/o Tremont West Development
2406 Professor Avenue
Cleveland, Ohio 44113
216.575.0920
walkabouttremont.com

Walkabout Tremont Showcases Art + More on the second Friday of every month (upcoming dates: August 10, September 14, October 12 and November 9). Check out new art, fashion, music, food, drink and entertainment. Visit WalkaboutTremont.com.


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EMILY MELUCH

figura(tive)

Coburn Gallery
Ashland University



A group exhibition featuring:
Benjy Davies, Beth Nash,
Joe Radoccia and Judy Takács

Opening Reception:
Thursday, August 30, 4:30 to 6:30
through September 28
Coburn Gallery, Ashland University

judytakacs.com

Recast Ceramic Invitational at Artists Archives of the Western Reserve

by Megan Alves



Jim Leslie, untitled, ceramic

THE ARTISTS ARCHIVES of the Western Reserve (AAWR) is pleased to open its fall season with **Recast**, an exhibition co-curated by Mary Urbas, gallery director at Lakeland Community College. Recast is the second ceramic invitational showcasing the wealth of talented Ohioans working within this versatile medium. This second casting of this exhibition features hand built and wheel

thrown sculptural and functional works by David Batz, William Brouillard, Kimberly Chapman, Sarah Clague, Stephanie Craig, Michael W. High, Todd Leech, James Leslie, Jenny Mendes, Seth Nagelberg, Sandy Miller, Tom Radca, George Roby, Judith Salomon and Richard Schneider.

Also opening in September is the NewNow 2018, AAWR's premier biannual competitive art exhibition to be held in Tri-C's Gallery East. This multi-media juried exhibition will be judged by Steven Matijcio, the curator of the Cincinnati Contemporary Arts Center, one of the oldest contemporary art institutions in the United States. Three cash juror's awards and a popular choice award will be presented at the exhibition's opening reception on September 13.

November will mark the opening of Vivid Stories, the inaugural show of Archived Artist Bess Rodriguez Richard. Rodriguez Richard, the daughter of two American diplomats, is deeply inspired by her childhood abroad.

"Perhaps due to the bold colors I observed while living in Mexico City as a child, I love to create vibrant pictures. I have been told by some who have viewed

my paintings that they would like to step into them and live there. This impulse to create something pleasing or intriguing that captures one's eye coupled with an increasing fascination with color has grown in me. To tell a story, to create a mood, or to evoke...to communicate with kindred spirits...this fuels my creative process."

Vivid Stories will feature more than twenty original paintings, including works from AAWR's permanent collection and the artist's personal collection.

This fall will also bring important programming to the AAWR. As part of the **ART BITES series of Collecting Art Talks**, the AAWR will present "Collecting First Nations Art" with John Kunikis on Saturday, October 20, and Saturday, December 1.

Kunikis is the former owner of *First People in the Powerhouse Gallery*, which focused on works of the indigenous peoples of Canada, otherwise known as "First Nations." These programs will be free and open to the public; however, please call our offices, 216.721.9020, or visit artistsarchives.org to register to attend. ■

ARTISTS ARCHIVES OF THE WESTERN RESERVE

1834 East 123rd Street
Cleveland, Ohio 44106
artistsarchives.org
216.721.9020

GRAPHIC- THE COUNTER CULTURE OF CARTOONS, COMICS & GRAPHIC NOVELS IN NORTHEAST OHIO, CURATED BY THE AAWR AND LAURA & GARY DUMM | JULY 19 – SEPTEMBER 8

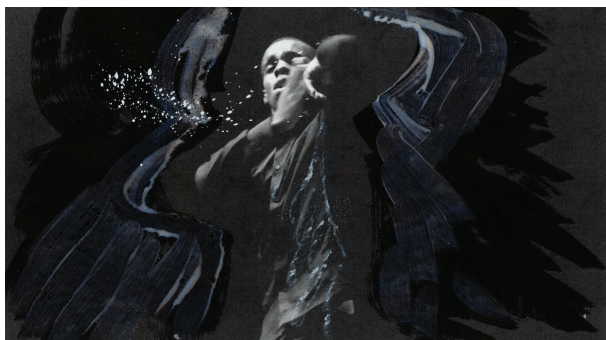
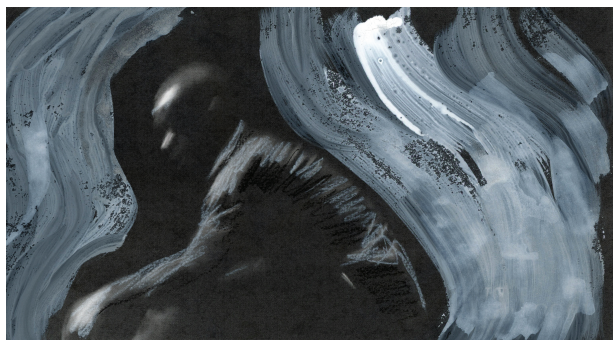
NEWNOW 2018, SATELLITE SHOW. BIENNIAL COMPETITIVE EXHIBITION AT TRI-C EAST GALLERY | SEPTEMBER 13 – OCTOBER 18
OPENING RECEPTION 6 - 8:30 PM THURSDAY, SEPTEMBER 13

CERAMICS INVITATIONAL: RECAST CURATED BY THE AAWR AND MARY URBAS | SEPTEMBER 21 – NOVEMBER 10
CAMPUS WIDE OPENING RECEPTION: 5:30 - 8 PM FRIDAY, SEPTEMBER 21

ART BITES: COLLECTING FIRST NATION'S ART WITH JOHN KUNIKIS
1 – 3 PM SATURDAY, OCTOBER 20

VIVID STORIES- BESS RODRIQUEZ RICHARD
NOVEMBER 16, 2018 – JANUARY 12, 2019
OPENING RECEPTION: 5:30 – 8 PM FRIDAY, NOVEMBER 16

Fall Openings at the Sculpture Center



Rian Brown, Lil Buck, 2017, DIG-TAC drawing

THE SCULPTURE CENTER

1834 East 123rd Street
Cleveland, Ohio 44106
sculpturecenter.org
216.229.6527

ADAM MILNER & ALLISON SMITH: TWO OF WANDS | SWING STATES: RECENT PERSPECTIVES IN GLASS SCULPTURE FROM THE MIDDLE WEST, CURATED BY ZAC WEINBERG | SEPTEMBER 22–OCTOBER 26

RECEPTION 5:30–8PM SATURDAY, SEPTEMBER 22

RIAN BROWN: PALIMPSEST: HAND-DRAWN ANIMATION & VIDEO PROJECTIONS | NOVEMBER 9–DECEMBER 21

RECEPTION 5:30–8PM FRIDAY, NOVEMBER 9

47

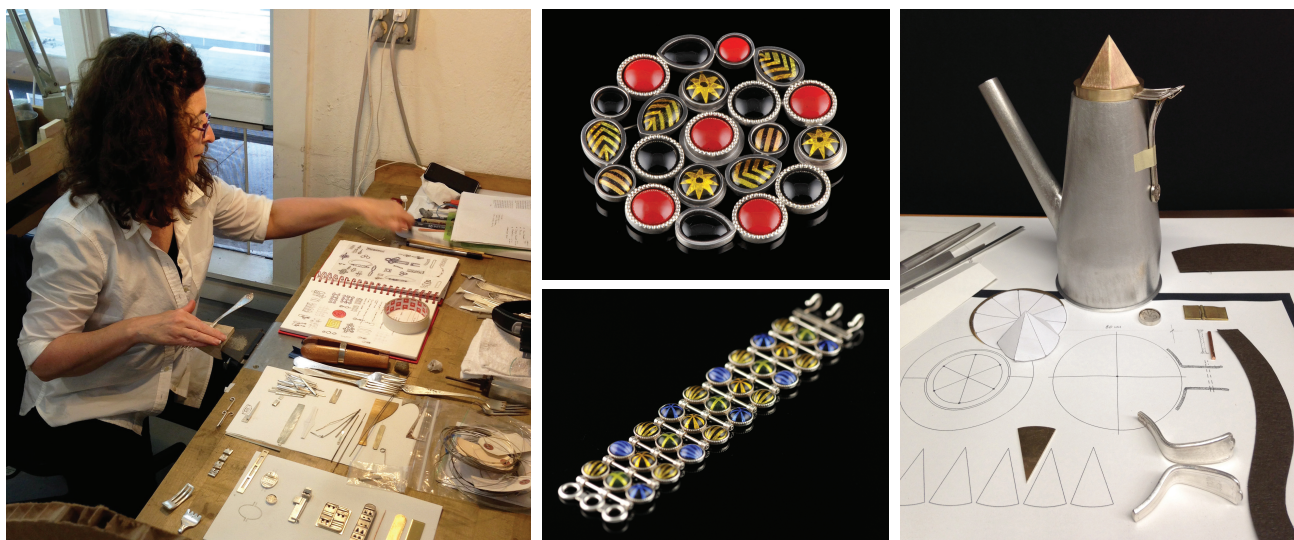


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Argentieri Forges a Life She Loves by Evelyn Theiss



ABOVE: Argentieri in her home studio. ABOVE LEFT: Tapestry Brooch, sterling silver, enamel. BELOW CENTER: Tapestry Bracelet, sterling silver, enamel. ABOVE RIGHT: Legacy Pot (process image), pewter, silver.

AS A CIA STUDENT in the 1980s, Pamela Argentieri remembers that graphic design was a common default for students who thought they needed a “real job” so they could practice their art of choice on the side.

But Argentieri graduated with a BFA in jewelry and metals, and has earned her living doing the thing she most loves.

She is the owner of Argentieri Design in Cleveland Heights, and shows and sells her work locally, nationally and in Great Britain. Her work also has been acquired for the permanent collection of the Renwick Gallery of the Smithsonian American Art Museum.

Argentieri will have work in Reinberger Gallery beginning November 1, as part of an exhibition of CIA alumni working in craft. The exhibition is among others in a yearlong series of events that comprise ThinkCraft.

Argentieri’s childhood in Shaker Heights steeped her in the principles of good design and aesthetic flair. Her father was an architect, and her mother was the kind of homemaker for whom table settings were a chance to create cunning vignettes, and who enjoyed sewing ’70s-era matching

outfits for Pam and her sister, Catherine.

Her father shared with her his drafting skills—and a family name that means “silversmith” in Italian. She also grew up with a reverence for local history, since the family’s home once belonged to renowned rabbi Abba Hillel Silver, a key figure in the founding of the State of Israel.

All these elements created the perfect incubator for a full-time artist and designer, who makes cloisonné enamel jewelry as well as vases, teapots and urns, among other functional objects in striking forms. She and her husband, CIA Jewelry + Metals professor Matthew Hollern, also collaborate at times. They made a special edition of mezuzahs for Park Synagogue, as well as the Global Champion of Freedom Award presented to Pope John Paul II, which is now in the Vatican archives.

“In school, I made more artsy objects,” says Argentieri. “I loved, and love, the preciousness of jewelry. But since then, I focus not just on the beauty but the functionality of objects. So when I make a teapot, it is very important that it pour properly.

“That’s the challenge: to make something you like, that others like and that is

functional,” she says. “That’s the trifecta.”

Argentieri’s process starts with drawing. She rises before dawn and sketches for hours while drinking the strong coffee she craves. “That’s really my time,” she says.

After she is pleased with a drawing for a particular design, she turns to CAD modeling and 3D printing, and then to the other tools in the studio she shares with Hollern: a casting furnace, mold-making equipment, stakes and hammers for forming and raising metal, a kiln for firing enamel, even a turn-of-the-century lathe.

Argentieri firmly believes in the importance of training artists to work first with the actual medium. “That hybrid—of working by hand, knowing from experience what it can do, and then with CAD—makes you stronger as an artist,” she says.

She’s an example for emerging artists and students, who can look at her and know that it is possible to make a living with your art. “Now, as an artist, you can connect with people in such a different way—with people around the world,” she says. “That means you can create the business that is your strength.” ■

CIA Symposium: 3 Days of Contemporary Craft

AIMED AT STUDENTS, artists and educators, the ThinkCraft Symposium at the Cleveland Institute of Art, September 20 through 22, will focus on issues critical in craft today. Visitors may attend one day or all three, and hear from top thinkers and makers in contemporary craft.

Day One will focus on contemporary practice. Day Two will focus on education and theory as it applies to craft education. Day Three is for exploring how curators and collectors think about their respective practices.

Presenters include Tom Joyce, sculptor; Judith Schaechter, stained-glass artist; Stuart Kestenbaum, poet and collector; Janet Koplos, writer and critic; Glenn Adamson, senior scholar at the Yale Center for British Art and editor-at-large of *The Magazine Antiques*; Elisabeth Agro, a curator at the Philadelphia Museum of Art; Jessica Calderwood, metal and enamels artist; Stephen Yusko, sculptor and furniture artist; Lisa Clague, ceramics artist; and N2 Clay Studio, ceramicists Nicci Winrock and Neal Barman.

Registration is \$15 a day or \$40 for all three days for the general public. CIA students and employees are admitted free. CIA alumni and students from other institutions may attend all three days for \$15. ThinkCraft takes place at CIA's Gund Building in University Circle.

Details and registration information can be found at cia.edu/thinkcraft. ■



Datum I by Tom Joyce



Anchoress (detail) by Judith Schaechter

SYMPOSIUM SCHEDULE

Thursday, September 20

8:30-9:30am	Registration
9:30-10am	Welcome
10am-noon	Concurrent sessions in CIA studios: Ceramics (N ² Studio), Glass (Nate Cotterman), and Jewelry + Metals (Jessica Calderwood)
1:30-3:30pm	Concurrent sessions in CIA studios: Ceramics (N ² Studio), Glass (Nate Cotterman), and Jewelry + Metals (Jessica Calderwood)
4pm	Keynote: Judith Schaechter
6:30pm	Keynote: Tom Joyce
8pm	Opening night reception

Friday, September 21

8:30-9:30am	Registration
9:30-10am	Welcome
10am-noon	Concurrent sessions in CIA studios: Ceramics (Lisa Clague), Glass (Judith Schaechter), and Jewelry + Metals (Stephen Yusko)
12:15am	Keynote: Stuart Kestenbaum
1:30-3:30pm	Concurrent sessions in CIA studios: Ceramics (Lisa Clague), Glass (Judith Schaechter), and Jewelry + Metals (Stephen Yusko)
4pm	Keynote: Janet Koplos
6-9pm	Lolly the Trolley tour of Cleveland maker studios or FRONT Triennial exploration

Saturday, September 22

9am-noon	Lolly the Trolley tour of Cleveland galleries
10am-noon	Tour of Cleveland Museum of Art decorative arts and design collection
1-2pm	Keynote: Elisabeth Agro
2-3:30pm	Keynote: Glenn Adamson

CLEVELAND INSTITUTE OF ART

11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

I Scarce Can Take It: Works by Martha Cliffler, Gadi Zamir, Misty Lindsey & Reverend Albert Wagner

by Liz Maugans

"I SCARCE CAN TAKE IT" is a lyric drawn from the gospel song "How Great Thou Art," a Christian hymn based on a Swedish traditional melody. The line was later appropriated into a poem by the well-known nineteenth-century Swedish poet, Carl Boberg. In Boberg's poem, the line expresses the spiritual force that the reader/listener experiences from a story of inspiration and hope told by an ordinary man seeking solace and inspired by church bells ringing during a wild thunderstorm.

The works of Martha Cliffler, Gadi Zamir, Misty Lindsey and Reverend Albert Wagner possess a rawness and tactility that in each case conveys its own positive spiritual force. As self-taught artists, their work escapes the imprint of formal pedagogy or tradition. Instead, it conveys inspiration and an invigorating beauty, expressed through the lens of their personal and sometimes rebellious views of faith and mysticism. Utilizing cast-out, recycled and reclaimed materials, each weaves romantic narratives of everyday faith and foibles.

Martha Cliffler re-imagines her Catholic upbringing through both irreverent revolt and a progressive look forward. Cliffler "saves" and creates shrines, assembling them from debris discarded from flea markets, bodegas and thrift stores. She praises, preaches, prods, pokes and throws punches as she considers her

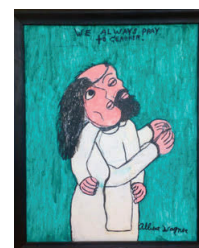
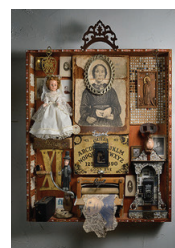
complex relationship with Catholic life.

Gadi Zamir is an Israeli-born Cleveland-based artist, community activist, and founder of Negative Space Gallery. Zamir scavenges wood and then overlays its knots and grain structure with his own iconography, rendered through carving, marking with a blowtorch and applying fabric dyes. Zamir received a Community Partnership for Arts and Culture Creative Workforce Fellowship in 2013.

Misty Lindsey is a Chattanooga-based artist who has been represented at the Outsider Art Fair in NYC and has exhibited her work nationally. Her work is filled with expressive characters that comment on universal hopes and dreams, fears and worries. Her text-based work is confessional and represents the voice of the last, the lost and those that have the least.

Reverend Albert Wagner was born in 1924 in Bassett, Arkansas. Wagner went to work in the cotton fields as a water carrier for the pickers when he was ten years old. In 1941 at the age of seventeen, he

moved with his family to Cleveland, Ohio, where he worked as a dishwasher before starting his own furniture moving company. Albert created over 3,000 paintings and sculptures for 32 years, until his death on September 1, 2006, at age 82. ■



TOP: Misty Lindsey. BELOW FROM LEFT, works of Gadi Zamir, Martha Cliffler, and The Reverend Albert Wagner

YARDS PROJECT SPACE

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216.570.0324

I SCARCE CAN TAKE IT | SEPTEMBER 13–NOVEMBER 24
RECEPTION 6–9PM THURSDAY, SEPTEMBER 13

ART-VENTURES | 10–NOON SATURDAY, SEPTEMBER 29
Meet at Yards for trip to Martha and Kristen Cliffler Studios and the Screw Factory

Best of Northern Ohio Illustrators Society at the Art Gallery, Willoughby

by George Ann Trembour



LEFT: Lapis lazuli jewelry. TOP RIGHT: Birch Trees #2 by Michael Donner. ABOVE: Brandywine Tree by Ken Coon

THE ART GALLERY in Willoughby had some interesting events this summer. We invited some of our favorite artists to create their idea of what, to them, constitutes **Sweet Treats**. The artists created some unusual images in a variety of media. This yummy show opened on Friday, July 13 and continued to August 3 when the leftover goodies went home.

Our invitational photography show, **Painting with Light**, opened with a reception on Friday, August 10 from 6:00 to 9:00pm. This show focused on the beauty of photographic images. The artistry of our talented photographers will continue until August 31.

Because we are in the farthest corner of the art universe, we are getting more creative with special events. To celebrate **"Gorgeous Grandma Day"** (which was July 23), all grandmas who came into the gallery between July 23 and July 30 were invited to have their pictures taken. On July 31, a "Gorgeous Grandma" was selected to win a gift certificate from the Art Gallery.

Our "Get Creative Month" continues through September 8. Anyone who comes into the gallery will be offered a piece of paper and colored pencils or markers to produce a work of art. We will have three age groups, and there will be a winner in each group. Only one piece per person and it has to be done in the Gallery. The winners will be chosen by one of our artists.

Opening September 7: **Best of NOIS** (Northern Ohio Illustrators Society), with a reception from 6:00 to 9:00pm.

Next we open a Paul Spina retrospective with a reception from 6-9 pm September 28.

In the meantime, see our new beautiful lapis lazuli and Herkimer diamond jewelry, new glass items, great new paintings, photographs, sculpture and clothing. Also, we have a lot of new gemstones in our bead shop, The Beaded Lady. Please visit our website to find the dates for our watercolor and pastel classes, and information on beading classes. ■

THE ART GALLERY

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THE CLEVELAND FOUNDATION PRESENTS **CREATIVE FUSION**

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Composers from around the world respond to art at the Cleveland Museum of Art

The Cleveland Museum of Art's Performing Arts series is robust and wide-ranging, spanning classical and contemporary music, global music traditions, dance and film. The series is recognized internationally, and stands out in the Northeast Ohio region for its vitality and the excitement it brings to a crowded musical landscape. Renowned composer-performers and ensembles, composer residencies, sound installations, summer festivals, music for film, chamber music in the galleries, and more comprise the annual calendar. The museum regularly presents internationally renowned musical artists from a boundless variety of traditions, at the height of their powers and presenting major work. These performances complement special exhibitions, illuminate the permanent collection, and take unique advantage of the museum's performance spaces and architecture—often arranged in collaboration or interdisciplinary fashion with fellow curators.

Music at the Cleveland Museum of Art has a history nearly as long as the institution itself. In 1918, only two years after the museum's dedication, the board of trustees decided to include music programs among museum activities, likely the first inclusion of a performance department equal in status to the visual arts departments in any of America's great museums. The first major concert of note in the museum was an early 1918 performance by the New York Philharmonic, under the direction of Josef Stránský. Soon after, Frederic Allen Whiting sought to expand the museum's commitment to music, and the department has been foundational to the museum's mission ever since.

An astonishing number of extraordinary artists have graced the stage of the museum, including Maurice Ravel, Béla Bartók, Aaron Copland, Thomas Wilfred, Nadia Boulanger, John Cage, Karlheinz Stockhausen, Olivier Messiaen with Yvonne Loriod, Steve Reich, Philip Glass,

John Adams, Bright Sheng, Amy Beach, Henry Cowell, John Tavener and many other major composers. Among the more than 5,000 concerts organized over the course of the museum's first century, a very brief list of notable performers includes: Jascha Heifetz, Wanda Landowska, Virgil Fox, Lotte Lehmann, José Iturbi, E. Power Biggs, and the Juilliard String Quartet dating to the early years; the José Limón Dance Company, Alfons and Aloys Kontarsky, Emerson String Quartet, William Christie, Kronos Quartet, Eighth Blackbird, and a 14-year-old Joshua Bell in more recent times. In the last decade alone, the museum has presented John Luther Adams, Frederic Rzewski, John Zorn, Vijay Iyer, Maja S.K. Ratkje, Camille Norment, Chen Yi, the International Contemporary Ensemble (ICE), Sō Percussion, Alarm Will Sound, Ensemble Signal, The Calder Quartet, JACK Quartet, and, in first-ever appearances in the museum, the Cleveland Orchestra.

Less well known within this legacy is the museum's commitment to non-western cultures. Since the 1930s, the museum has presented Cleveland audiences with what is, for many, their first experience in these ancient traditions. The museum witnessed the first American performances of Uday Shankar's Indian dance company (which, incidentally, included his youngest brother, then 13-year-old Ravi Shankar), and Devi Dja, considered one of the world's foremost authorities on Indonesian dance. Indian sitar master Nikhil Banerjee performed in the museum on his first US tour in 1967, and several major artists from Asia were presented in the museum in the 1970s, including Katsuya Yokoyama (Japan), Lu-Sheng Ensemble (China), and the Sabri Brothers (Pakistan). In recent years this commitment to non-western musical traditions has only grown, spotlighting such artists as Wu Man, Nrityagram Dance, the Royal Ballet of Cambodia, Amadou

& Mariam, Fanfare Ciocărlia, Conjunto Chappottín, Noura Mint Seymali, Tarek Abdallah & Adel Shams El-Din, Totó la Momposina, Ji Aeri, Zakir Hussain, Nurlanbek Nyshanov, Vân-Ânh Vanessa Võ, Ragamala Dance Company, Alam Khan, and many others, together representing no fewer than 100 countries.

The Performing Arts department has regularly expanded its offerings to keep up with developments in the field and reach the widest possible audience. Sound installations by John Luther Adams, Ellen Fullman, and Jeremy Bible; serious examination of the historical avant-garde including Albert Ayler and John Cage; unclassifiable artists such as Fred Frith, Camille Norment, and Miya Masaoka; film-and-music programs by Marc Ribot, Jim Jarmusch, and Third Coast Percussion; popular summer concert series including Solstice and City Stages; all fit comfortably within the museum's activities and its century-long commitment to remain current with its various audiences.

This cornucopia of musical activity is tailored to take best advantage of the various venues the museum now has at its disposal: from Gartner Auditorium (acoustically superb since its renovation completed in 2010) to the galleries, from the Atrium to the Transformer Station, and elsewhere. In addition, the museum maintains a collection of keyboard instruments—pianos, harpsichords, organs, and more. Altogether, performance experiences are curated and produced in singular fashion, distinct from any other museum in North America, and indeed otherwise unavailable to audiences of the Cleveland region.

The commitment to performing arts continues to expand, notably this year with the announcement of a major commissioning series for six composers to create new works that spring from inspirations found in the collection. With support of the Cleveland Foundation

through its Creative Fusion program, the addition of this commissioning series brings the museum into the top tier of forward-thinking, globally-minded, and influential arts institutions working in the performing arts. The Department of Performing Arts endeavors to mirror the collection itself, in its breadth and range, honoring the past while looking to the future. Audiences have a unique opportunity to experience the museum and the world through its performance series in a way that distinguishes this institution and elevates the region.

This standard was set in the earliest days of the museum, when curator of music Douglas Moore wrote in *Fine Arts Review* in 1922, "Is there not a real service that a museum may render to the community by offering a musical standard as well as a pictorial one?" An esteemed, century-long commitment to the endlessly beautiful variety of musical traditions in this unique curatorial role has given rise to a performing arts series notable for its international reach, critical acclaim, and adventurous spirit.

— Thomas M. Welsh
Director of Performing Arts, Music & Film

For more information please visit: clevelandfoundation.org

The Cleveland Museum of Art Composers Cohort: "Find your inspiration here"

by Mike Telin



Luciano Chessa, Sardinia



Henry Threadgill, USA

Since its inception in 2008, the Cleveland Foundation's Creative Fusion program has brought more than eighty international artists to Cleveland for residencies. Now, and for the first time in its history, the Cleveland Museum of Art (CMA) will make a serious commitment to the commissioning of new music in partnership with the Cleveland Foundation.

Over the next two years, the latest edition of the Creative Fusion program will result in the creation of six new works by composers from across the globe under the auspices of the museum's Performing Arts Series. The composers—Luciano Chessa, Cenk Ergün, Aya Nishina, Sophie Nzayisenga, Henry Threadgill and Aleksandra Vrebalov—will travel to Cleveland, gain inspiration by immersing themselves in the museum's collection and the city, and create compositions, three of which will be premiered in Cleveland in the spring of 2019 and three during the 2019–2020 concert season.

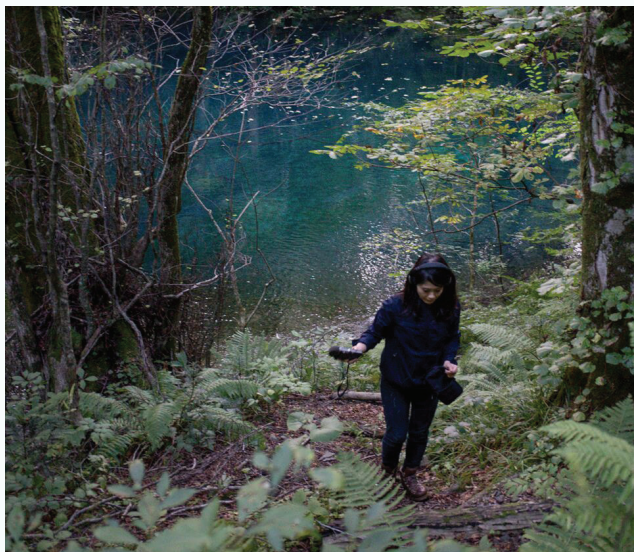
The scope and nature of the works in this series will be developed during the composers' visits to the museum and the city. Discussions with curators and conversations

with potential collaborators from across Cleveland's creative community will steer the process, in close coordination with the museum's performing arts staff. After this research phase, the composers will create their work on individually crafted timelines.

Tom Welsh, who is constantly engaged with composers and performers in his role as director of CMA's Performing Arts Program, has selected the six composers from what he calls "my own long, long list of composers to watch, and who someday we would like to work with."

Welsh told each of the artists that there is one big string attached to the project: "We invite you to come and spend time in the museum and find your inspiration here." That inspiration might be an object, a collection of objects, it might be the building, the people, the city of Cleveland itself. All of this is a grand experiment. What's going to spark one artist or another is yet to be determined.

That's phase one. Welsh said that in phase two, composers will "go away—this is the creation and writing phase." In phase three, composers will return for the world premieres of each piece.



Aya Nishina, Japan



Cenk Ergün, Turkey



Sophie Nzayisenga, Rwanda



Aleksandra Vrebalov, Serbia

Luciano Chessa (b. Sardinia) is a composer, conductor, audiovisual and performance artist. He has been commissioned by SFMOMA, the Performa Biennial, and in 2014 he presented three events at the Solomon R. Guggenheim Museum as part of the exhibition *Italian Futurism, 1909-1944: Reconstructing the Universe*. Chessa is also a music historian specializing in 20th-century Italian and 21st-century American repertoire. He is the author of *Luigi Russolo Futurist. Noise, Visual Arts, and the Occult* (2012), the first monograph dedicated to Russolo and his "Art of Noise." In 2009, his Orchestra of Futurist Noise Intoners (OFNI) was hailed by the *New York Times* as one of the best events in the arts. Chessa is currently preparing the edition of Julius Eastman's *Second Symphony*, the world premiere of which he will conduct in NYC in the fall 2018.

Cenk Ergün (b. Turkey) is a composer and improviser whose work has been performed by artists such as Sô Percussion, the JACK Quartet, Alarm Will Sound, Yarn/Wire, and more. Ergün

has participated in events including the NY Phil Biennial, Lincoln Center Festival, Gaudeamus Music Week, MATA Festival, Bang on a Can Marathon, WNYC's New Sounds Live, Peak Performances at Montclair University, Stanford Lively Arts, and San Francisco Electronic Music Festival. Venues that have featured Ergün's music include New York's Carnegie Hall, Le Poisson Rouge, The Roulette, The Stone, 92Y, Amsterdam's Muziekgebouw, Zürich's Tonhalle, and Istanbul's Babylon.

Aya Nishina (b. Japan) composes concert music, soundscapes for film, site-specific installations, and performance art. In 1982 she came to the US at the age of fifteen to study at the Interlochen Arts Academy. She moved to New York City in 2001 and immediately joined the artistic community of Tzadik Records as the youngest composer ever to be signed for the label's composers' series at the time. Since then, she has collaborated with her mentors John Zorn and Ryuichi Sakamoto, as well as with a wide range of highly creative, visionary artists practicing today.

Sophie Nzayisenga (b. Rwanda) is the first female master of the Rwandan traditional zither (inanga) and is currently one of the leading professional female inanga players in Rwanda and East Africa. She has developed the role of the inanga in traditional Rwandan music, as well as in international formations in Malawi, the UK, and Turkey. In 2016, she was one of the fifteen musicians from across Africa who participated in the fourth edition of the Nile Project.

Henry Threadgill (b. USA) is one of only three jazz artists who have won a Pulitzer Prize. After decades of probing music, cult status, and critical acclaim, Threadgill's Pulitzer Prize caps his growing high-culture recognition: 2016 Doris Duke Artist Award, 2015 Doris Duke Impact Award, 2008 United States Artist Fellowship, 2003 Guggenheim Fellowship. He is especially proud of being the first black non-classical musician to receive a Copland House Residency Award.

Aleksandra Vrebalov (b. Serbia) has written more than seventy works ranging from concert music and opera to music for modern dance and film. Her compositions have been performed by the Kronos Quartet, the Cabrillo Festival Orchestra, Serbian National Theater, Belgrade Philharmonic, and Providence Festival Ballet, among others. Vrebalov's cross-disciplinary interests have led to her participation in seminars, residencies and fellowships that include the MacDowell Colony, Djerassi, the Hermitage, New York's New Dramatists, Rockefeller Bellagio Center, American Opera Projects, Tanglewood, and Moral and Mythology in Contemporary Art (Novi Sad).

I spoke with four of the composers to find out what excites them about the Creative Fusion Project, who their potential collaborators might be, and what ideas they have for their eventual compositions.

Mike Telin: Do you have any thoughts on how you will spend your "inspirational" time?

Cenk Ergün: During my first visit to the museum in 2016, I was struck by the contrast between the intimate, close-up experience of viewing the pieces in the museum's collection, and that of stepping out onto the vast, empty space of the Ames Family atrium. The main focus of my next visit will be a workshop with a group of musicians in the atrium, to get a better sense of its acoustics, to think about what sort of instrumental forces it may require, and to experiment with various formations of musicians around the space.

I've been to Cleveland many times but haven't actually explored the city in depth. I am always interested in a city's relationship with water. During my visit, I want to explore the coast of Lake Erie, this edge where the city ends and connects by water to the rest of the world.

Henry Threadgill: Visit the museum, the city and be inspired. I traveled to the Cleveland Museum last year and heard an Oberlin Contemporary Music Ensemble concert and now I'm ready to get on with the specifics.

Luciano Chessa: One of the things I want to do is to get a sense of how this museum functions. My first opera was commissioned by the San Francisco Museum of Modern Art, and I've performed at the Guggenheim, so I've spent a lot of time in those institutions. Most museums own way more art than what is on display. So, the question is, where is the rest living, how often do you see those pieces, and who makes the decisions as to what eventually gets displayed? How do you choose to store an important painting from the 1700s?

All this may be unrelated to the piece that I end up writing, but that's where I want to start.

Aya Nishina: I've already visited the museum. It took me a day and a half, but I saw everything. I didn't want to leave out anything because you never know what miracle will present itself, so I followed the map. Because the Museum's architecture is both modern and old, it is a nice womb for creativity. Sitting here in the atrium you can't help be inspired. I also went to different concerts and rehearsals—the Cleveland Orchestra, the Case Early Music Singers, the Cleveland Institute of Music. I also heard the Oberlin Choristers and met the children. The children were so attentive and the teachers were very sweet.

MT: Do you have any potential collaborators or types of collaborators in mind?

Cenk Ergün: The museum has invited an excellent group of local musicians for the workshop in the atrium. These are trombonists and vocalists affiliated with the Cleveland Institute (of Music) and the Cleveland Orchestra, as well as other ensembles in the area. The final instrumentation of the piece is not yet decided. It may require anywhere from eight to fifty musicians, which will all be drawn from local music institutions and ensembles.

Luciano Chessa: I'm not at this stage yet because I haven't decided whether the piece is going to be for an ensemble or whether I will be performing in it or not. I have a lot of questions.

Henry Threadgill: I'm going to do something with the young musicians who are being nurtured at Oberlin. They can play contemporary music, and they can improvise. I want to dedicate something to Olly Wilson, who taught there and established the TIMARA program (Technology in Music and Related Arts). I'm planning to bring my group Zooid with me.

MT: Can you share any ideas about what the final product might be?

Aya Nishina: Perhaps a symphony of ancient creatures. It could be a treasure hunt for children after they listen to the piece. I think I was in the Asian section when I realized that the collection of animals I was taking photos of all had open mouths. My grandfather was a choral conductor, and throughout my studies of composition, when I see open mouths I hear singing—monkeys, lions, birds that all make different sounds. I also saw a cross made out of mineral rocks. When you look at it closely you see these cracks, and I was very interested in the stories that they tell you. It's like a tracing of time. It would be interesting to do a sound installation taking the data from the time that is condensed in this rock.

Cenk Ergün: In my music, I often utilize sound as a way to create a static sense of space rather than as a tool to construct an unfolding narrative. Having written mostly for the concert stage, this is a rare opportunity to create music for an actual, physical space. The architecture and acoustics of the museum—especially of the atrium—will play a big role in shaping this work.

The goal of this composition is to contribute sounds to the existing acoustic makeup of the space, and to determine some of the sounds that will happen in it for a period of time, rather than to present a concert piece in the context of a proscenium stage.

I am planning a work lasting several hours, not necessarily as a continuous experience that requires constant attention, but rather as a sonic environment that the listener can enter, wander around in, and exit at will. The performers will be singers and trombonists spread throughout the space, emitting long, held tones. I will approach physical space and the various possible formations of musicians in the space as a compositional parameter. Because of this the work will be called *Formare* (Latin for formation) which also connects to my two previous works premiered in 2016 at the Cleveland Museum, entitled *Celare* and *Sonare*.

Luciano Chessa: One idea is to use the organ, because the museum has a great one. I studied organ when I was at the Conservatory in Bologna—in Italy, it's mandatory to study organ if you're studying composition. I am interested in mechanical instruments, and essentially the organ is the father of them all.

Another is to do something like the project John Cage did at the Philadelphia Museum using objects from the collection rearranged daily according to a chance-derived score. (Cage said that his idea was that "the exhibition would change so much that if you came back a second time, you wouldn't recognize it.")

Writing a piece for orchestra would also be interesting.

Henry Threadgill: Like I said, I'm planning to bring Zooid with me, but I have to do something the students can handle. We play in a particular language and I can teach them some aspects of it, but there's just not enough time.

MT: What made you want to take this project on?

Cenk Ergün: Tom Welsh and I have a long history of friendship and collaboration that has led to countless wonderful projects. The most compelling aspects of this one are the vast freedom and resources it provides me to create a work that is limited only by my imagination. It was so great working with the wonderful production staff at the museum in 2016. I am looking forward to building on this experience and to immersing myself further in the museum and the city.

Henry Threadgill: First the music, but I've always been interested in the lake and its survival. I mean, it was dead and it came back to life. It was tragic and it's a credit to Cleveland that they brought it back.

Luciano Chessa: Two reasons. One is the memory of being in Cleveland for the first time with the "Intonarumori," back in January of 2015 and I did like the city quite a lot. So, this is an opportunity to not only return to Cleveland but to allow me to discover more about the city. I like Cleveland for its industrial age, and when I was there, there was a feel of the industrial revolution in the air. For someone who has worked in futurism, giant brick structures are very appealing to me, because that era was an important influence for futurism itself.

Second, I like Tom very much. He is one-of-a-kind, and when he proposes something, I listen. I've known him for a long time and if he thinks a project is right for me, I trust his instincts.

Aya Nishina: When I was contacted about it, it felt like a piece of magic was bestowed on me. I think a project like this is every composer's dream. At least for somebody who works between the borders of practice, visual art and music, it includes everything that you want to do. And Cleveland is like a wonderland. ■

Mike Telin serves as executive editor at ClevelandClassical.com. Additionally, he team-teaches classes in music journalism at Oberlin College and Conservatory and has recently contributed articles to Early Music America, Classical Voice North America, and Symphony magazine.

CREATIVE FUSION OUTCOMES

Cleveland Print Room Keeps Lines of Communication Open with *Embargo*



Pablo Serra Marino, of Chile, has been making photorealistic paintings of guns made by improvisation in Latin American prisons.

The Cleveland Print Room—never an organization to squander opportunity or let potential lay fallow—has kept in touch with artists who visited through the Cleveland Foundation's Creative Fusion program. The result for director Shari Wilkins and her staff is an ongoing international dialog. For Cleveland art audiences it results in a new exhibit in fall 2018, bringing together artists and works from around the globe to speak to the challenges often posed by international borders, and about the struggles that are sometimes the reason for restricted communication or travel in the first place. By its existence, the show promises to demonstrate the triumph of humanity (and the need to communicate) over arbitrary, artificial divisions.

Embargo will feature four artists whose work speaks beautifully about subjects that make up hard news—wars, restricted travel and commerce, violence: the kind of news that occasionally has difficulty crossing at the border. Sometimes art finds a way to communicate or bridge the gap from one nation to another. Sometimes, though, it goes the other way. In some of the nations represented in the show there is no actual embargo in place, but the power of images to communicate about what are for governments sensitive subjects occasionally leads to extra scrutiny and even restrictions. The artists are Alexey Furman (Ukraine), Pablo Serra Marino (Chile), Sandra Ramos (Cuba) and Bolivian-born Pilar Rubí (Cuba).

Sandra Ramos and Pilar Rubí both were part of the same Creative Fusion cohort in 2017. Ramos's work includes printmaking, video, and other techniques. Rubí is primarily a photographer, and she collaborated with Cleveland-based photographer Greg

Martin on a wet plate collodion project in Cleveland and Havana. Pablo Serra Merino's Creative Fusion residency was in 2014. His work includes drawing and painting, sometimes using photography as source material.

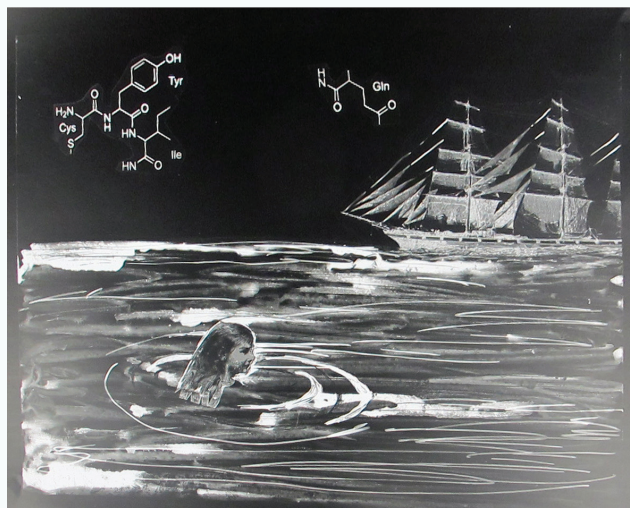
"When Sandra and Pilar were here last year, the intent was that they return for a month to create new work," Wilkins says. "But scheduling prohibited that. Adding Pablo to the mix for an exhibit was always our intent for that show. We have kept in contact," even as the challenge of scheduling caused a delay. Serra Merino will be in Cleveland for a month-long residency in conjunction with the exhibit.

While they dealt with scheduling challenges, Wilkins was introduced to works of Ukrainian photographer Alexey Furman—not through Creative Fusion, but by Rochester-based, found-photo collector Nigel Maister, who had works in a show with Melinda Placko at the Print Room last summer. Furman is a photojournalist whose work includes documenting the war in Ukraine for various international outlets including *Time*, *National Geographic*, and the *New York Times*. His photos look like paintings, Wilkins says. His subject matter fit the international show well.

The works the artists will exhibit are not yet entirely known, partly because of the challenge of communication in places with controlled or otherwise limited internet access. These works will relate to challenges at hand in each country. Furman will exhibit five images, for example, documenting the war in Ukraine. Because it can be a challenge to move art in and out of Cuba, it is likely that Sandra Ramos will exhibit video, which can be transported on a flash drive (or, if she happens to be in Miami, via



TOP AND ABOVE: Wet plate collodion photos by Bolivian-born artist Pilar Rubí, of Cuba.



Print by Sandra Ramos, of Cuba



Photo by Alexey Furman, of Ukraine

cloud transfer). The medium itself, then, becomes a commentary on the idea of an embargo. Serra Merino will make new drawings in his Ancien Regime series, which consists of photorealistic oil paintings of homemade arms produced in Chilean jails and Latin American prison facilities.

"This is not a statement about our country's politics or other countries' politics, but it is basically about the idea of embargo as a barrier, a hindrance," Wilkins says. ■

Embargo opens September 14 and continues through November 10 at the Cleveland Print Room. Admission is free.

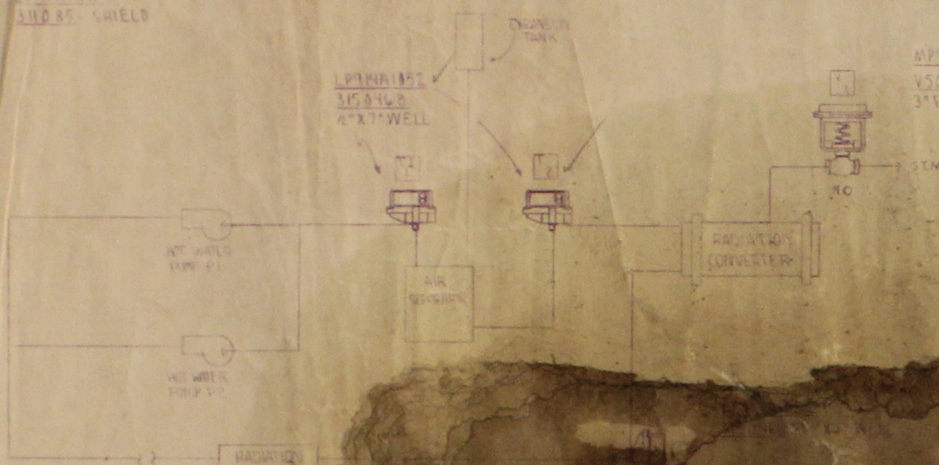


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RADIATION

ROADS LESS TRAVELLED: DOTT VON SCHNEIDER'S *ROAD* TRIP AT HEDGE GALLERY

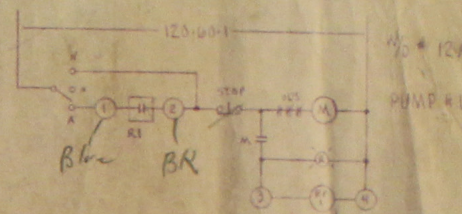
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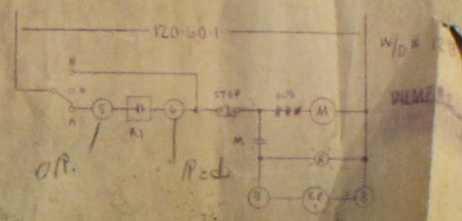
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Before the SUV ruled America's highways, before Uber and Lyft threatened the primacy of the family car, there was the Road Trip. Not that anyone called it that back when the Joad clan were fleeing the Dust Bowl. But from *The Grapes of Wrath* all the way through Jack Kerouac's adventures, up to the sad moment when Chevy Chase and his family arrived at a shuttered Walley World, the Road Trip has been a defining American experience in literature, cinema, and daily life. For mixed media artist Dott von Schneider, one-tank family trips around Ohio were one of the great things about growing up, and along with later, longer journeys are a key to understanding the various two- and three-dimensional forms her art has taken over the past decade.

The big picture here can be found in a book that the artist grew up with: the Rand McNally Road Atlas. Google Maps or Siri may give voice to the road, but a physical map of geographical features does something more cognitively crucial. It draws lines, and those lines show more than just the route to follow. They show the world. Every map is an inset clipped from a larger, conceptual document that, like Borges' fabled ancient map, grows in size as it increases in detail. A map, in combination with the magnifying powers of human consciousness, becomes what it shows; it doesn't just tell you to do a U-turn at the next intersection. Yet as I hold it in my hands, and search, like a bird high above, for my own position on this paper plane, I can never entirely forget how invisibly small the *human* world really is.

At von Schneider's Hedge Gallery solo exhibit *Road Trip*, which opens September 21, her chosen materials will include more "real" things than art materials—motor oil, vellum-like heating duct diagram paper, dirt. In previous shows the artist represented emotional or spiritual states through extended, specific tropes. More than ten years ago her exhibit *Nervous Bird* at 1300 Gallery (located in part of what is now the 78th Street arts complex) consisted mainly of paintings on panel that seemed like a type of symbolic self-portrait, images of a standing avian creature rendered as a restless nest of vibrating lines. In 2010 her show *Burrows* displayed abstract-seeming compositions executed in oil paint, rock salt and RIT dye on MDF panels. They were essentially drawings of holes that von Schneider noticed in the desert outside Las Vegas, near where she lived for a while. The mysterious, black holes turned out to be the pieds-à-terre of a shy colony of tarantula—possibly the most aesthetically ambiguous of fuzzy animals. But in von Schneider's pictures, they become layered symbols of all things that lie unknown in the dark—lost people and hope, but also the shadows of future hope and dimensions of freedom.

Both of these earlier shows could be understood as geographic studies of isolation, at least so far as they locate a nexus of internal energies, opening into the emotional space of a gallery. But the twenty or so works in *Road Trip*, made on paper, panel, and earth itself ("raw dirt" is listed as an ingredient of one larger piece), are more ambitious, referring to more relatable experiences. When von Schneider and her sister were young,

they travelled with both of their parents, sometimes together, sometimes separately. Their mother was an artist and craftsper-son who packed the family up with her ceramics and drove to different craft fairs.

Then there was Dad, who worked with an HVAC firm in downtown Cleveland. He provided a different heuristic element to their lives, an element of restless, even relentless searching, plus a feeling that travelling was valuable in itself. Perhaps what is new about *Road Trip* is the degree to which von Schneider's father is the subject and source-point of much of the imagery. In a statement Dott explains that von Schneider senior was a man who collected Aston Martins and tinkered with them. Among the memorabilia that have survived from her childhood is a head gasket, part of a DB Mark III Aston Martin. Using some of her father's drafting paper, finely reticulated by age and covered with detailed, fading diagrams of complex machinery and handwritten math calculations, von Schneider "printed" the outline of this round, six-hole gasket by dipping it in motor oil. She writes, "The motor oil continues to eke into the fibers of the blueprint paper in the futile exercise between vocation and avocation."

This last observation is a statement of another of the exhibit's underlying subjects. The tension between art and work is unspooled in the course of travelling, as if the road were a tightrope stretched above two almost unrelated modes of existence, both of which the artist calls a "ball and chain." The sepia-toned, graphically rich gasket imprint acts as more than a mere image, speaking of the smell and sound and heat of travel and distance, distant places and far off times. Like the tarantula holes, the horizontal row is a sum of immeasurable events, an ecliptic of loss, change, and discovery.

Then there is the earth itself, under and beside the highway. Raw materials, brought to new life by the jolting combinatory charge of memory and art-making, bring their own meanings to von Schneider's pieces: "I've been collecting soil and rocks along my road trips for several years. Friends and family have offered up treasures from their own travels as well." Among these is the jawbone of a buffalo with several teeth still intact, brought back as a gift to her by her sister following a trip many years ago. Von Schneider's painting shows the jawbone resting in the grass, grinning and curving like a rusty sickle, no longer chewing the prairie. It could be an emblem of her art, which touches and tastes and grinds, processing time and travel. It aspires to be real in itself, as genuine as dirt and bone, moving along the gallery walls. Von Schneider marks another kind of trail, making charts that don't so much measure distance as press it against the eye and erase it. ■

Dott von Schneider: Road Trip opens with a reception September 21 at HEDGE Gallery during 78th Street Studios Third Friday event, and continues through November 2.



Dott von Schneider, Bridge (2017), 12 X 12.5 inches, oil paint and graphite on reclaimed painting

ARTIST/ARTIST



CHRISTI BIRCHFIELD & JESSICA PINSKY

coordinated by Rebecca Cross

CHRISTI BIRCHFIELD INTERVIEWS JESSICA PINSKY

Christi Birchfield: Let's start by talking about how weaving kind of came into being for you. You studied painting in school, right?

Jessica Pinsky: I did. When I was painting, I started cutting up all my paintings and sewing them back together again. You know how when you're sewing there's the bobbin thread and the top thread? Colors can go on top and underneath. It's this totally different way of blending color, when painting is just like building on top, on top, on top. This was being able to go under and over.

CB: Sewing sort of led you into that idea of weaving. You moved from CIA into Praxis, a studio that is completely based in fiber practice. How do you think about Praxis in relationship to your work?

JP: I was at this weird transitional point before Praxis opened where I could've gone in many directions based on any number of variables, but when Praxis opened, the focus was on looms and weaving. I was moving looms, and taking looms apart, and putting looms back together. Every time I got a new loom to work, I had to test it out and make a weaving. Practical decisions define directions of your art in so many ways. Of course, it's about the ideas, but those kind of shift and fit into the practical parameter.

CB: It seems like you're thinking about weaving in a sculptural way. Where is the work coming from on a personal level?

JP: I was thinking about the concept of equality in a mathematical sense, but also in a personal sense, and at the same time, I started dating my current partner who I'm marrying in two weeks from today, who is a woman. She opened my eyes. I thought, yes, of course everything should be equal and women are strong and incredible, but I never really saw the inequalities day to day...and in an empowering way [our relationship] made me even more proud to be a woman, but also more aware of some of the imbalances. So, half of the weavings are made with commercial yarn and half of the weavings are made with handspun. I would spin the yarn to be very over-twisted, so that in the weaving it would contort and constrict, but the commercial yarn would lay flat. It's

the same exact amount of yarn so it's just about how two things that are very similar or even the same can behave very differently. My work is formal, but I think having that personal thread helps me continue.

CB: It seems like they're combating each other, but in the end, there's harmony and it feels really right. I think there's something elegant about how they hang—the gravity and the way that I think they really take up space. As somebody who's coming from this world of painting and thinking about color, how does that play into the work?

JP: In a 2016 series of sixteen weavings, I tried to narrow the colors to primary color. The warps have color and the wefts are all black or white, to mute or desaturate the warp colors a little bit. They're all about blending.

CB: Do you feel like with each weaving you learn more about weaving? How much can you exhaust what you're doing?

JP: There's this unanticipated result from not knowing how to do something that you can't recreate once you know how to do it. I consistently challenge myself technically so that those magical happenings happen...like my work is relying on that unknowing.

CB: Yes.

JP: I just go for it. It's like I can't do a sketch. I just have to make a 10-foot piece. There's no practice. Do the huge thing first and then figure it out, second. Maybe that's what the work is about, that leap. That's how Praxis happened and how most of the great things in my life have happened, by just taking these huge leaps first and then figuring them out later.

CB: Right.

JP: I'm going to keep doing that.

CB: It's like we have these things that we try to pursue or make. So it's real.

JP: These recent pieces are twelve-inch-by-twelve-inch squares that are overdyed and then dipped in resin so that they have all these weird frozen gestures, like they're embalmed.

CB: I love how textured they are. They feel paused in motion.

JP: Yes, they're so weird. Like, stuck. Tiny little buddies.

CB: That's really yummy.



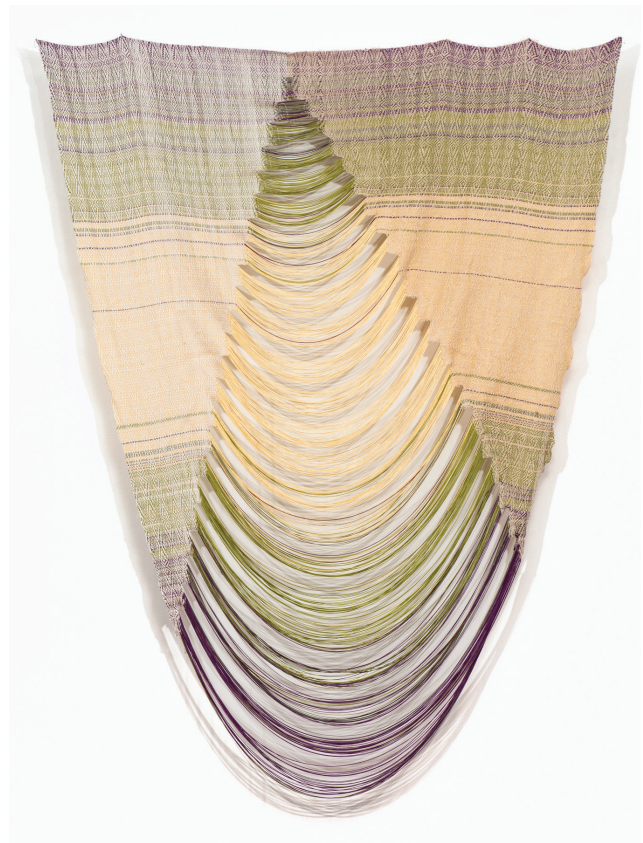
ABOVE: Union, 40" x 12", Cotton warp, half commercial and half handspun wool weft, 2017. RIGHT: Pythagorean, 60" x 60", Synthetic warp, half commercial and half handspun weft, 2017

JP: I think that my show in November at Hedge will be two hundred of these in the entire gallery.

CB: So you have a show at Hedge in the fall. That's so exciting, and you're getting married in two weeks. Praxis is getting this new digital weaving house, and you have the indigo garden going. There seems to be so much energy around the community of Praxis. For me, your work is so intertwined with your life. What's next? Where do you see things heading?

JP: I'll start doing more digital work after the opening of the digital lab. So I'm trying to shift into the techy stuff. Then with this indigo vat that we're making, I'll make all my work blue and... there's the Hedge show. To make the series of small weavings is exciting for me because I think about it as a big installation, but I've never made a lot of small works, ever.

CB: It seems really right. There's complete commitment, and investment, and focus on the things that you work toward—this grand gesture of a lot of the same sort of small thing over and over again. I can't wait to see the show.





ALL PHOTOS: FELD PHOTOGRAPHY

JESSICA PINSKY INTERVIEWS CHRISTI BIRCHFIELD

Jessica Pinsky: You have a background in printmaking, and your undergraduate and graduate degrees are both in print.

Christi Birchfield: Correct.

JP: But drawing is such an important part of your process.

CB: Printmaking has given me the formula for building a piece. Layers become important—thinking about not only a singular image, but how, visually, your eyes can blend different layers together. My goal is to make a drawing where you're not looking directly at something, but creating this visual experience where it feels like maybe you're looking at something through the corner of your eye or through a veil.

JP: The practice of repeating informs your process. I was thinking about your old studio—

CB: The Clark studio?

JP: —drawings with graphite powder and their fuzziness. Is that “seeing peripherally”? Where the viewer contributes their energy to bring something into clarity?

CB: I want an experience of discovery for the viewer...where the work isn't taken in immediately, where there is a reveal that takes place in the viewing. For example, if I wanted to draw the image of a star hanging from a windowpane, the shadow of the star becomes almost more important than actually creating the star—a kind of offset of light—so that we understand the world not by seeing it, but by seeing the effects of light. This is how I like to think about framing the world, too.

JP: I'm thinking about after you actually, physically cut out the wall of your studio. Can you talk about performance and physicality?

CB: Yes. The act of making work is this physical experience: being in it, the interaction with materials, and the labor of making work. I Give, I Take happened when I was being forced out of the studio I had been in for many years by the management, who were raising my rent.

I'd built up this patina on my studio wall where I made my drawings, and that portion of the space, at least, was more mine than it was theirs. Their authority made me feel like the space that was so much mine, was not mine. So I was at least going to take my wall with me.

It seemed like this easy act—I was just going cut out this portion of drywall. And it became clear that you can't remove drywall so easily. I ended up showing the portion of the wall in a show. And I very nicely replaced the wall.

JP: But the replacement wasn't the original wall. Do you think that that piece helped you get off the wall, literally? Is that when your work became more sculptural?

CB: At that point, the fabric pieces were already coming off the wall onto the floor. But that piece felt liberating. It was a literal removal. But the graphite drawings led into all of this other work, too, because of scale.

JP: It's a way of moving forward. The removal of color in the black pieces is so haunting. It's interesting to think about how physical the work is, because the experience feels so elegant. The result just seems like it was magically placed. You can't feel the labor and that heaviness. The work just feels so light.

Can you talk about how the transition to the fiber pieces happened?

CB: In the prints where I use flowers or plants to create the mark on the paper, it's a question of what is actually the work. In running flowers through the press, there's crunching and oozing, a visceral experience; there's pleasure and satisfaction in producing the pieces. But what I show is the aftermath or the result of that act. Then the work captures what happens in the making of it, and that destruction.

JP: That happens with all the flower pieces because of the bleeding. It becomes this translucent, flowing painting stroke, that gives the viewer knowledge of the action.

CB: The flower pieces started with a blank piece of paper, and then building up information. But the way that I was approaching image making before was by adding this haze of graphite and then erasing to make an image.

So discharging black fabric was related to the way I was making an image with graphite: additive and reductive. Weaving is for you meditative, as cutting is for me. To make a mark on fabric and then have that be the map for where marks get cut is how I approach the fabric pieces. Things get exciting when they're cut and then combined, and that's when I think the work starts to become bodily and skeletal, when they start layering. Then they start to take on this feeling of the interior of a body or something.

JP: You make a bunch of decisions, and then you have this map that you just react to. Then when you start layering, you start making decisions again.

CB: That's when work starts making itself, in a way. It's not about decision making anymore, it's about whatever the thing is, taking over.

JP: How are you thinking about adding new elements to collage?

CB: I started cutting out different books. One book is *The History of Sculpture* that has all of the heavy hitters in sculpture from the beginning of time, and a book about gardening, where I liked the vintage quality of the image. Photographic elements create a narrative, or make the work feel less about the design, but the design as a map to hold these photos. The piece has its formal qualities, but the photographs can take you a step further, to act as an explanation.

There's this back and forth between hard-edge geometry and botanical images that play together.

JP: They feel almost cinematic, because of the whole environment of the image, and because you're sort of traveling from image to image, getting a bigger experience. I love that.

CB: Thanks.

JP: I love them.

CB: Thank you so much, Jessica. ■



FACING PAGE AND ABOVE: Works of Christi Birchfield

ANNOUNCING INAUGURAL

by Kate Snow



Poisonous Beauty (detail) by Christine Mauersberger



Painting by David King

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The N in CAN stands for Network, and this defining element of the organization played an equally defining role in the inaugural CAN Triennial, from our venue partners (ARTneo, Survival Kit, Tregoning & Co.) to our exhibit partners who created the historic exhibit *Three Angles* (ARTneo and Artists Archives of the Western Reserve) to the sixteen dealers that exhibited and sold works at the CAN Triennial gallery pavilion. CAN is galleries, museums and related institutions working together for mutual benefit, which includes the advance of artists' careers through communication, increased visibility, and connections. Nowhere did we find more networking synergy than in the CAN Triennial Prizes.

Rather than keep the judgments of especially noteworthy contributions in-house or on our curatorial panel, we invited regional exhibiting and collecting institutions to award prizes that fit their own missions, whether they be to exhibit or to collect the work of Northeast Ohio artists.

Five regional museums partnered with CAN to present exhibition prizes: Curators representing each institution visited the exhibit in its first week and each chose from the more than ninety artists one to give a solo show in their venues in the coming two years.

Three collecting institutions partnered with CAN to present purchase prizes: Curators and committee members from each visited the show and chose a work to buy and add to their collections.

In order to make the most of CAN's own role in highlighting great art, staff chose a *CAN Journal* prize winner, whose work appears on our cover. That artist will also be the subject of an upcoming feature, to tell you more about her work.

Finally, we're pleased to announce a People's Choice award, given by popular vote during the run of the exhibit.

Without further ado, we announce the following prizes with commentary provided by the curators who chose them.

CAN TRIENNIAL PRIZES



Huddle, by Amy Casey

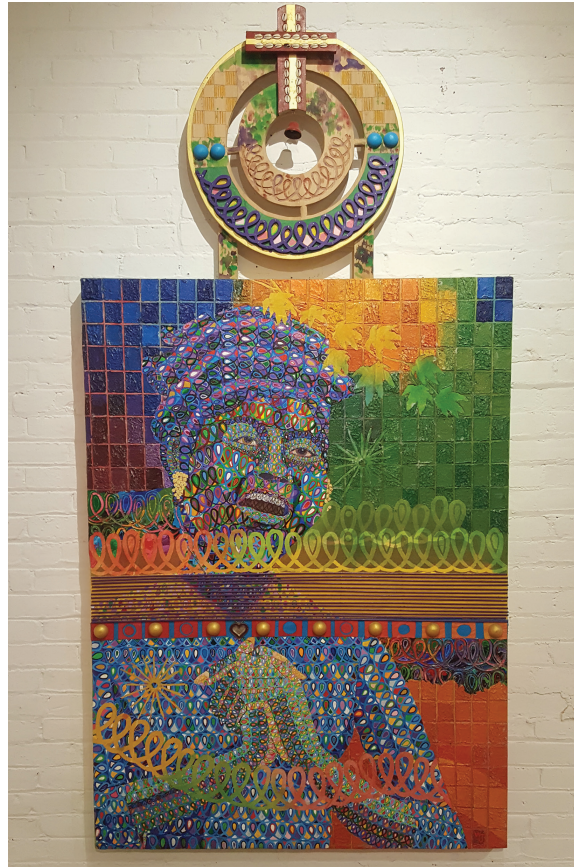
EXHIBITION PRIZES

ARTneo Exhibition Prize: Christine Mauersberger

ARTneo is proud to present a CAN Triennial exhibition prize to Christine Mauersberger for her work, *Poisonous Beauty*. Inspired by the beauty of nature, Mauersberger asks the viewer to examine the human role in pollution and the resulting environmental impact it has on our fragile ecosystem. As beautiful as algae blooms can be from aerial photographs, and as interpreted in *Poisonous Beauty*, they are detrimental to life in Lake Erie and toxic to safe drinking water. The use of materials, layered plastic film and translucent pigment, add to the idea of fluidity and the scope of the environmental consequences. This poignant artistic statement is timely and relevant as blooms appear at Ohio's beaches preventing the public from enjoying freshwater recreation. Mauersberger masterfully combines regional issues with unconventional materials and a strong sense of aesthetics.

Bay Arts Exhibition Prize: David King

BAYarts exhibitions aim to feature artists and ideas that speak to and challenge the viewer with new ways of looking at traditional styles and mediums. David King's paintings of everyday people in everyday situations reflect the quality and viewer engagement that is reminiscent of BAYarts' high standards for art



Mixed media painting by Wadsworth Jarrell

education programming where figure and painting are taken very seriously. A career art educator, David's work will be featured at BAYarts in the highly trafficked main gallery, to inspire students and other visitors to discover a fresh way of painting traditional themes. See davidkingpaintings.com.

Canton Museum of Art: Amy Casey

Northeast Ohio and Cleveland has produced a remarkable tradition of achievement in the arts over the years. The Canton Museum of Art concentrates on American Art; we also highlight artists from Northeast Ohio in our galleries. We were pleased to be a part of the CAN Triennial and to review the fine works that have appeared in Cleveland. When we saw Amy Casey's work, we knew that she would be a great fit at our museum. Amy's work has a unique voice; it is as if a part of Amy has been infused into each piece that she creates. A story tumbles out of each



Gyre (detail) by Rebecca Cross

building, house, and vine, and causes you to ponder its meaning. The Canton Museum of Art is pleased to share Amy Casey's work with its community, and to support a local artist.

Mansfield Art Center: Wadsworth Jarrell

Approaching three floor paintings presented as shields in the middle of this site-specific installation of paintings at the CAN 18 Triennial, I rediscovered Wadsworth Jarrell, up close and personal. Jarrell is a revolutionary social artist whose work is reflective of African culture. The paintings are large mixed-media shaped canvas with bright vibrant colors, innovative in style and spiritual in nature. The Mansfield Art Center is thrilled to be able to introduce our community to Wadsworth Jarrell's legacy and this body of remarkable work.

Massillon Museum: Rebecca Cross

In selecting Massillon Museum's exhibition prize, we sought an artist whose work is inviting and accessible, visually stunning and provocative, and whose exhibition would engage our visitors beyond the Museum walls. Socially conscious and relevant messaging was also important to us. In Rebecca Cross' installation, we found all these qualities, combined with sensitivity to space and viewer. We were drawn to the swirling motion of elegantly dyed silk textiles. The forms arranged in a circular shape assumed



A Fixed Porch by Timothy Callaghan

those of Lake Erie rocks, holding remnants of their earthen color, articulated with carefully drawn contours. Marco Wilkinson's poem that accompanied Cross's installation added another layer of interpretation. Together, the sculptural installation calls viewers to consider the complexity of our relationship with the lake, and by extension our responsibilities towards the environment.

The exhibition will be held in Studio M, a newly renovated gallery space dedicated to presenting contemporary art. We are excited to offer Cross the opportunity to engage Massillon Museum visitors with her tactile, memorable, and thought-provoking drawings in manipulated fiber.

PURCHASE PRIZE

cARTa: A Fixed Porch, 2018, Timothy Callaghan

The Cleveland Art Association's history is rooted in Cleveland and Tim Callaghan is the quintessential painter of Cleveland. As such, he was the perfect choice to be our first CAN Purchase Prize recipient. Founded in 1915, the Cleveland Art Association (cARTa) is a nonprofit organization that promotes and supports the visual arts in the greater Cleveland community. cARTa owns a collection of paintings, drawings, prints, small sculptures, photographs, textiles, ceramics and glass by notable Cleveland artists which it lends to its members. Callaghan's work, *A Fixed Porch*, will become part of this historic collection.

In Geoffrey Chaucer's world of the Middle Ages, "familiarity bred contempt," while in Tim Callaghan's world of modern-day Cleveland "familiarity breeds affection." Callaghan paints places he knows—everyday places with an attention to detail and beauty that lifts them from the ordinary and endows them with a sense of dignity. With a fresh approach to regionalism,



We Moved Suddenly to the Ideological Brink Where We Could No Longer Stand Each Other. We Heaped a Great Inferno into the Ocean Where It Boiled over to Form This New World, by Corrie Slawson,

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Construction by Jennifer Omaidt

Callaghan's work is in a way somewhat reminiscent of the snapshot-like works of Ed Ruscha, *Twentysix Gasoline Stations*; yet while Ruscha's work has a sense of cool detachment, Callaghan's work is quite the opposite, imbued with a deep affection that only can come from an intimate understanding of his surroundings.

A *Fixed Porch* is the portrait of a house, a "homeless house" if there can be such a thing. Callaghan has abandoned some of the more stereotypical elements of Midwest Regionalism such as realism and a somber color palette and replaced them with gestural vibrant brush strokes evocative of Matisse cut-outs and saturated Southern California colors. Thus we, the viewers, are asked to see our surroundings with the eye of a traveler and sense value, rediscovery and wonder.

Cleveland Clinic: Construction, Jennifer Omaidt

Given this opportunity to purchase work from the CAN triennial, it is important to us to add new artists to the collection. In the case of Jennifer Omaidt, we have been eagerly following her work and career over the years. Her painting *Construction* is an exemplary work in the context of her paintings, and the harmony of movement, abstraction, geometry and gesture fits well within the context of our collection and aesthetic at Cleveland Clinic.

UH: Purchase: We Moved Suddenly..., Corrie Slawson

University Hospitals has selected *We Moved Suddenly to the Ideological Brink Where We Could No Longer Stand Each Other. We Heaped a Great Inferno into the Ocean Where It Boiled over*



To Follow by Kristina Paabus

to Form This New World, by Corrie Slawson, as the purchase prize for the University Hospitals fine art collection.

Corrie's piece was selected for its wonderful use of color, imagery and mixed-media materials. The work feels very uplifting and evokes an understated energy which is an important component to the mission of the UH collection. This beautifully executed piece includes colorful realism imagery combined with abstract elements which are immersed throughout this signature work.

CAN JOURNAL PRIZE

Kristina Paabus

By layering screen print and monoprint, as well as forms which despite their pure abstraction call to mind stones, landscapes, and rain, printmaker Kristina Paabus brought to CAN Triennial a series of works that make us think about life and relationships, about space and how it is divided and shaped. Paabus teaches at Oberlin College, has exhibited at 2731 Prospect, and has a busy year coming up with solo and group shows in Europe. We're proud to have her work on the cover of this issue of *CAN*, and look forward to breaking news of her upcoming activities in a feature story soon.



Internode #1 by Jonah Jacobs

PEOPLE'S CHOICE AWARD

Jonah Jacobs, Internode #1

We won't begin to guess what the people were thinking when they chose Jonah Jacobs' sculptural piece Internode #1 for the inaugural CAN Triennial People's Choice Award. However, it is impossible to mistake Jacobs' distinctive style, which incorporates materials including "fire-sculpted cardboard, paint, dye, oatmeal, plaster, sand, and cotton swabs." Jacobs' work has caught the eye of judges in the past: he was the Best in Show winner at Waterloo Arts Juried Exhibition in 2016. Jacobs wins a check for \$500, and he'll be the subject of a feature in an upcoming issue of *CAN Journal*, which surely will dive into the mysteries of his materials and techniques. ■

THE CHANGE WE WANT TO SEE

Ford and Walton Family Foundations support community engagement through diversified leadership at the Cleveland Museum of Art

by Kendall Lard

It can be difficult for a 105-year-old organization to stay fresh and continuously come up with new ways to engage with the community. Lately, the Cleveland Museum of Art (CMA) has been striving a little harder to do just those things.

A recent \$368,400 grant from the Ford Foundation and Walton Family Foundations' Diversifying Art Museum Leadership Initiative—matched by the Cleveland Foundation for a total of more than \$736,000—has propelled forward the museum's efforts to develop a more diverse staff, some of whom work directly with the community and help organize community events.

Over the past few years, organizations across the country started building more diverse teams after a 2015 Andrew W. Mellon Foundation study revealed only sixteen percent of senior museum positions nationally are held by persons of color.

Deidre McPherson, director of public programs, and Shelli Reeves, who manages Studio Go, a constantly-on-the-move arts outreach truck, are just two newer CMA hires working to expand the museum's reach into communities, especially those in close proximity to the world-class institution.

Key Jo Lee, assistant director of academic outreach and Ugochukwu-Smooth C. Nzewi, curator of African art have also recently joined the museum's leadership.

McPherson's energy is hard to overlook. Standing in the sunlight atrium, she's energized and outgoing as usual. Having studied business and marketing in college, she'd also been working to organize art events in her spare time before coming on board as curator of public programs at MOCA Cleveland three years ago.

Reeves, who studied international studies and African American history while minoring in English, has been involved with the museum for years.

"I started volunteering here (at CMA) in high school, and from there I became a teaching assistant working in classrooms for five years," Reeves explains. She also had experience in community outreach, working for political campaigns and writing grants for community development organizations.

Both women—keeping with CMA's mission to make art accessible to as many people as possible—say they're using art as a tool to bring people together. Their work inside and

outside of the museum tends to intersect, but their efforts serve different functions.

"I spend almost every day outside of the building, engaging with people, talking to people, making art with people and bringing information back to the building," says Reeves.

"I activate spaces, but what I'm really trying to do is encourage people to explore their inner artist."

Meanwhile, inside the museum, McPherson focuses her energy on vibrant events that celebrate various cultures and on unifying holidays like Martin Luther King Day, which always includes a lively celebration with performers, as well as the International Cleveland Community Day and Parade the Circle, which generally attracts more than 6,000 people gathered around University Circle to enjoy giant puppets, props, floats and musicians.

McPherson is constantly striving to reach people who aren't engaged with the museum, always keeping in mind current events or community issues that could bring people together or spark an interest.

"CMA is free and available for everyone, so I see us as here to serve the people," she says.

To Reeves, who connects with a lot of different people all over the region on a regular basis, community engagement is about being genuine, open and realistic.

"Community engagement is revealing that I'm just another person," she says.

Basically, community and engagement are dependent on one another.

"Any type of creative expression, I think, is there to elicit a response or not," says McPherson. "It comes from a creative place and challenges us to think about the change we want to see in the world." ■

This article, the result of a collaboration between Collective Arts Network and Twelve Literary Arts, is the first in a series by young writers on community engagement initiatives at the region's nonprofit art organizations.

ARTBELT

Exhibit at Lakeland Community College connects Cleveland, Youngstown, and Pittsburgh

by Joseph Clark

"To a large extent, I'm doing this show because no one else is doing it," says John Morris, speaking about *Artbelt: New Art from the Rustbelt*, which he curated and organized.

The exhibit, now on display at Lakeland Community College, had two primary goals. Firstly, to showcase art made in the postindustrial Midwest while the world's attention was turned to the FRONT International. (*Artbelt* opened July 22, eight days after the triennial's opening ceremonies.) Secondly, to build collaborative networks between artists and curators across the Rust Belt. Particularly, Morris aimed to have artists from Northeast Ohio mingle with their counterparts in his hometown of Pittsburgh.

(It must be acknowledged that FRONT International Cleveland Triennial for Contemporary Art presented The Great Lakes Research, an exhibit of works by 55 artists of the Great Lakes Region, at the Cleveland Institute of Art, curated by Michelle Grabner. None of them were from Pittsburgh, however, and from a grassroots perspective, what Morris says is true. —ed)

Many Midwestern cities have robust artistic communities. However, these communities are often inwardly focused. Though individual artists often display in other cities or states, there is little systemic collaboration between art hubs just a few hours' drive from each other. Morris hopes to counteract this tendency with *Artbelt*.

"Pittsburgh galleries only show Pittsburgh artists," Morris says. As interested as he's been about what happens in Cleveland, he has found it difficult to keep up with what's going on outside of Southwest Pennsylvania. "There was just this assumption that when I came to Pittsburgh, there would be interactions with Cleveland."

Over a year ago, news of FRONT finally prompted Morris to make those interactions happen himself. Through Facebook chats and real-world meetups, Morris recruited over a dozen Pittsburgh artists to contribute to a regional group show. The shape and location of the exhibit was somewhat amorphous until Morris connected with Mary Urbas, director of the Gallery at Lakeland. The gallery had an opening for the summer of 2018, and Morris' mission aligned with Urbas' desire to introduce gallery-goers to new artists.







PRECEDING PAGES: Stampede, by Patrick Schmidt, acrylic on canvas. LEFT: Shaping Space, by Jenniffer Omatz, acrylic on canvas. ABOVE: Have It Your Way, by Gary Dumm and Laura Dumm, 36 x 36 inches, Acrylic on canvas.

"In terms of diversity, I want to show you something you haven't seen. I do try to find people outside the three-hour radius around Cleveland," Urbas said.

A total of 29 artists contributed pieces to *Artbelt*. Included media encompass painting, ceramic, fiber art, photography, and more. Pittsburgh's Bob Ziller offers a fanciful painting of a checkered battleship firing pink and orange chrysanthemums towards the viewer. Laura Jean McLaughlin displays a pair of surrealism-inspired ceramic sculptures. Her figures' pallid, moony faces look like old dolls which give children their first experiences of the uncanny.

From greater Cleveland, Arabella Proffer submitted the oil painting *Astronomer*, which presents a colorless membrane filled with organic forms resembling corals, streamers, and a rosebud. Husband-wife collaborators Gary and Laura Dumm submitted another installment in their series of visually intricate social commentaries. This one links industrial-scale consumption with environmental degradation, depicting tropical trees inhabited by parrots and monkeys being fed into a meat grinder dispensing hamburgers onto a gluttonous pile.

However, it's not just Pittsburgh and Cleveland in dialogue. Morris also sought out artists from locales between the two urban centers. Thus, Doug Meyer of Warren exhibits his metallic fine-art furniture. Annette Yoho Feltes of Canton made mixed media assemblages that resemble icons of lost religions. Their pale faces suggest meditative repose, or sleep haunted by prophetic dreams.

Assembling such a large and diverse array of participants for *Artbelt* was a challenge, but Morris plays down his organizational

credentials. Despite having spent several years of the 2000s managing the Digging Pitt Gallery, Morris says of himself, "I don't consider myself a curator." However, his experience with his own gallery—and his sheer doggedness pursuing a Rustbelt-wide collaboration—won over his peers.

"He had a really big vision," said Sophia Sobers, an artist and visiting assistant professor of visual arts at the University of Pittsburgh. *Artbelt* features two of her works which combine handmade paper with elements like thread, wax, and gold leaf. Sobers said she is especially looking forward to possible future iterations of *Artbelt*, and more opportunities to display regionally.

John Morris' career arc inverts the script career artists are expected to play out. He started out on the East Coast, then moved to the Midwest. Raised in Queens, Morris described himself as an "erratic" student. "I was drawing all the time," he says of his high school years. After graduation, he spent several years illustrating and doing odd jobs. Then he got gallery representation and started exhibiting in Brooklyn and Manhattan.

However, in the early 2000s, the cost of living in New York kept crawling up. Even saving money by living with family, money was tight. Not only the neighborhoods, but the art scene itself was gentrifying. Morris says his work began to feel very commercial.

So in 2004, "on a little bit of a whim," Morris moved to Pittsburgh, Pennsylvania. Understandably, he compared the city's physicality to New York; the geography of both locales is defined by intersecting rivers. But moving from a city with seven million inhabitants to one with just over 300,000 triggered some culture shock. Speaking of Pittsburgh, Morris quips "It's like New York, except it's empty."



TOP LEFT: *To What Once Was*, by Sophia Sobers, Photographic print on handmade paper, ink, pencil. TOP RIGHT: *Knowl*, by Carolyn Wenning, ink and paper on panel. ABOVE: *Untitled No. 53*, by Kyle Anger, mixed media on panel.

But it wasn't just the quantity of people that was different. Whereas Morris said he often felt intimidated mingling in the New York art scene, he finds it easier to network in Pitt. He also obsesses less about money. The affordability of studio space was mentioned again and again in conversation with Pittsburgh *Artbelt* participants. Many also said that there are more opportunities for grants in the Midwest, compared to the artist-saturated East Coast.

"It's a very art-positive town," Ziller, the painter, says of Pittsburgh. Among its assets, he cites the universities which ensure there is always an influx of young artists. Lisa Bergant Koi, whose abstracted landscape painting *Departure 38* appears on *Artbelt*'s promotional poster, also points to the Pittsburgh Cultural District as a draw for creatives. The fourteen-block downtown district is maintained by the Pittsburgh Cultural Trust. Besides curating public art and exhibition venues such as Wood Street Galleries in the city's robust Cultural District, the district

also supports theater, opera, an orchestra, and dance.

However, Pitt's artists were also frank about their challenges. The Sprout Fund, a community development organization whose activities included arts funding, shut down a month before *Artbelt* opened. Though Pittsburgh's artists supply art in prolific quantities, there isn't always demand. McLaughlin, the sculptor, said that her work sells better in Columbus than in her hometown. This may be due to lack of wall space. Koi said that Pittsburgh has fewer commercial art venues compared to Cleveland. She said that hubs for commercial art like Radiant Hall and 448 Studios in Etna host open houses analogous to Third Fridays at 78th Street Studios. However, she said that attendance at these events isn't as high as many artists hope it will be. As for the nonprofit sector, Morris says that other than an annual charity show of local artists, Pittsburgh's Carnegie Museum of Art usually displays work from out-of-towners.

Collaboration across regions can allow artists to overcome—or even circumvent—the challenges in their particular cities. Besides being an impressive showcase of work, *Artbelt* is also a model of how such regional partnerships can work in practice. It is Morris' hope that the exhibit is just the first step in the development of a more connected Midwestern art world.

"I'm hoping this leads to more things," Morris said. ■

Artbelt is on display through September 7 at the Gallery at Lakeland Community College. The gallery is located in the Dr. Wayne L. Rodehorst Performing Arts Center. For more information, call 440-525-7029 or go to lakelandcc.edu/gallery.

SEEING MYSELF THROUGH YAYOI KUSAMA: LIKE IT OR NOT, THE SELFIE-BLOCKBUSTER IS HERE

by Brittany M. Hudak

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The term blockbuster was probably first used to describe a museum exhibition in 1976, when throngs of visitors patiently waited in line to see the grandiose King Tut exhibition at the National Gallery. The show then toured the country and drew the astounding attendance of eight million people. What followed was a barrage of blockbusters over the years, usually featuring Impressionist painters, Van Gogh, Picasso, and the other “geniuses”—big names with big price tags, and nearly insurmountable insurance costs. (A recent exhibition in Cleveland with only thirteen Van Gogh paintings had an insurance value of more than a billion dollars.) If you’ve been to one of these shows, you know the game—it’s a slow crawl through a packed gallery, elbow-to-elbow with your fellow gawkers, all eagerly trying to spend a moment with a masterpiece.

But recently the blockbuster exhibition has been changing. Blockbusters are starting to be less about the treasures and more about the experience. These new blockbusters are usually highly immersive shows of dramatic spectacle that may also involve the procurement of the coveted “museum-selfie.” As the Cleveland Museum of Art (CMA) opens *Yayoi Kusama: Infinity Rooms*, we have a front-row seat to this new beast (if you’ve managed to score a ticket). But perhaps more interestingly, we also get to watch how Instagram and the selfie directly affects museum culture, and how some aren’t too happy about it.

The influence of Instagram and the taking of selfies has steadily marched into the museum, just as it has previously marched into fine dining, concert-going, and basically everywhere else. Early signs of the influence of Instagram in museums include the Whitney literally begging teens to take selfies in their Jeff Koons show back in 2014, which gave way to exhibitions like *Wonder* at the Renwick Gallery in 2015, a show of spectacularly immersive installations just begging to be ‘grammed (which drew more visitors in six weeks than it had hosted in the entire previous year).

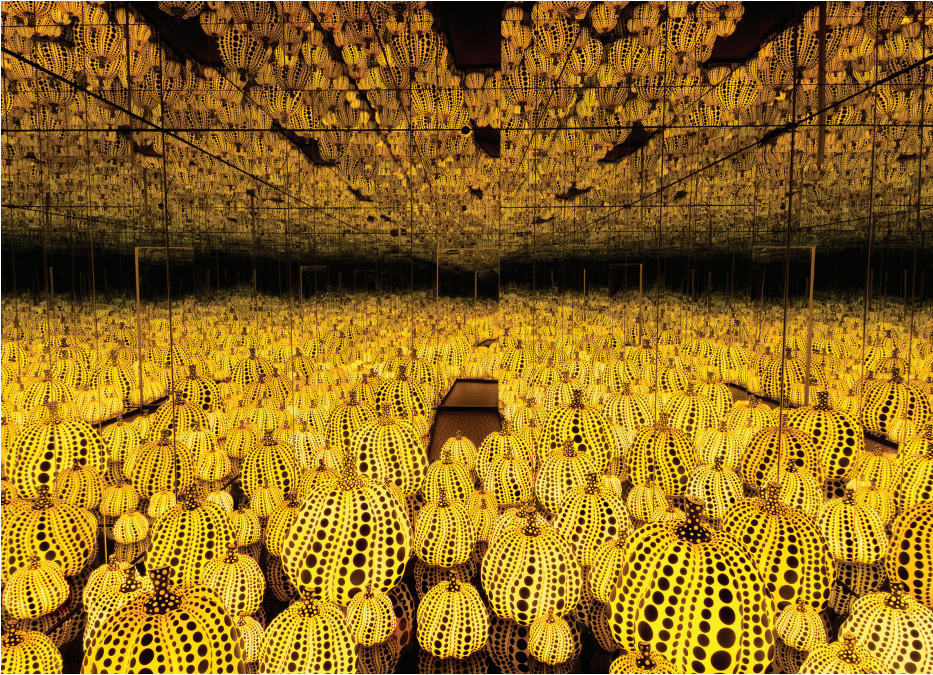
But the queen of the museum-selfie is Yayoi Kusama—which you probably already knew unless you’ve been living under a rock. The Cleveland version of her widely acclaimed touring exhibition offers the opportunity to visit seven of her mirror rooms, including one exclusive to the CMA. While the exhibit also includes

paintings, drawings, videos, and more, the mirror rooms are the stars of the show. These inauspicious, box-like structures contain limitless vistas of light, shape, color, and other surprises—all of which is punctuated with your own reflection, repeating *ad infinitum* into the distance. You only get to spend twenty to thirty seconds in this bliss before the door swings open, and light rushes in, abruptly ending your experience of infinity. So if you’re going to get that selfie, time is of the essence.

Along with the show came a slew of opinion about best practices for viewing a Kusama Infinity Room. A local critic tweeted dogmatically: “Go slow, don’t take photos.” Others chimed in, urging people to use their eyes, not their phones, including the curator of the show, Mika Yoshitake, who said she “would love for people to put their phones down and just experience it.” As I am writing this, there are currently about 73,000 images on Instagram with the CMA-promoted hashtag: #infinitekusama, nearly all selfies of some form.

Back in 2003, armed with my very first digital camera, I saw my first Infinity Room when I visited the Mattress Factory in Pittsburgh. There you will find Kusama’s *Repetitive Vision*. Created in 1996, it’s still on display today. Entering the room was an entirely new experience for me, and while I felt a bit unsure (I luckily didn’t have a time limit), it was immediately clear what I wanted to do. I took a picture of myself, holding my new camera, repeating into the distance—the urge to do so seemed implicit. I did the same the other day in several (but not all) of the rooms at the CMA. While my selfie-taking-skill and the technology has increased vastly, my experience was much the same. I saw myself through Kusama’s world—part of her cosmos, part of the terror of being insignificant, part of everything. And with a camera, with an image of the moment, the infinity merely increases—the picture in the picture in the picture, etc.

If you look through the catalog for the Kusama exhibition, you won’t find a single selfie. There are many photos of Kusama inside her rooms, but all were apparently taken by someone else. A photo of an Infinity Room without a person in it looks strange to me. They look so terribly empty, sad even—but definitely unfinished. In a sense, the room needs to be activated by the viewer



Works of Yayoi Kusama. LEFT: infinity mirror room, *All the Eternal Love I Have for the Pumpkins* (2016). ABOVE: The author takes a selfie inside the 1996 mirrored room, *Repetitive Vision*, at the Mattress Factory, Pittsburgh.

to do its work, and to get a photograph of that view, you basically have to take a selfie.

The fact that these rooms are mirrored naturally invites self-imagining. Museum visitors, while standing face to face with their own images, might feel compelled to capture and also share that moment of unexpected self-discovery. This is much more than just narcissism, as most selfie-bashing critics reductively assume. Museums are no longer spaces in which to simply experience art, they can also be spaces in which to have art *experiences*. Accordingly, curatorial choices are now geared toward encouraging such encounters—for example, the upcoming Andy Warhol show at the Whitney is already being billed as a blockbuster with the aim of “reinventing the artist for the Instagram age.” The director said, “It’s going to be selfie-central.”

But why is this simple act so fraught with criticism? The museum-selfie has become the subject of much debate, but I tend to agree with writers like Merray Gerges who see through the critical unease to the real issue at hand. For nigh hundreds of years, the establishment has dictated the proper way to view art, clearly aiming to keep the museum a safe, insular temple for the cultural elite. In short, for privileged people (read: wealthy white males). This process continues today, as intellectuals scoff at the long lines, the posing, the hashtags—they would rather keep the museum deep and quiet, and not surprisingly, the selfie has no place in this structure. Selfie-shaming is, at its core, not only classist and misogynistic, but racist. Selfies are crucial methods for people of color to situate themselves within largely white art institutions, and that is simply a fact (just look at Beyoncé and JAY-Z’s recent appropriation of the Louvre, which aptly deploys a similar strategy).

The selfie-blockbuster takes fine art a step closer to being more inclusive—granted a small one—and while critics may scoff, the museum world is taking note of this shifting cultural landscape. Because along with the selfies often comes the social media share and, ultimately, free promotion for the show. The recent press preview for Kusama at CMA included “Influencers” along with the press, in hopes that their photos would circulate to their followers and garner even larger attendance numbers. Larger attendance equals more selfies, which equals more posts, more shares, ad infinitum. Instagram isn’t killing museum culture. Clearly its only reinventing it, and I for one think that’s a good thing. ■

RAILROAD FAME

Moniker: Identity Lost and Found explores the people and folklore of American rail yard graffiti at the Massillon Museum

by Michael Gill

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Before the internet spread aerosol-painted, hip-hop style across the world, the word “graffiti” did not instantly conjure the wildly colorful, mural-sized graphics that all but define the term these days. Graffiti is as old as walls, of course, and its history is woven with diverse threads and intentions.

A deeply informed exhibit at the Massillon Museum of Art explores one of these threads, a subtle current of mark-making that was born in American railroad yards of the late nineteenth century. *Moniker: Identity Lost and Found* explores rail yard graffiti—the marks left mostly by railroad workers—which now travels the nation in folklore and on trains. These marks seem to be motivated by much the same kind of ego as hip-hop graffiti has been in the last forty or fifty years. But instead of the shout of aerosol color, the art is practiced with a whisper, in one color with oil stick—essentially oil paint combined with wax to create an easily portable crayon. They won’t spill in your backpack, and they don’t overspray.

Created by project director Scot Phillips and guest curator Andy Dreamingwolf, with artist liaison Kurt Tors, *Moniker* explores some of the oldest marks and the lore that surrounds them through photographs, printed material, and artifacts, including original monikers, some of which were rescued with saws from their doomed surroundings. It is extensively researched. Ultimately, through an impressive collection of marks made for the exhibit on steel plates, it follows the practice into the railyards of the present.

Make no mistake that painting or marking on trains or any other person’s property is illegal, and it remains so even when it’s celebrated in galleries. So it is not surprising that some historic aspects of the exhibit remain mysterious even with impressive documentation, and that some parts that relate to living people remain cloaked in secrecy.

Andy Dreamingwolf was the link between rail yard culture and the world of galleries and museums. Cleveland knows him for his technically skilled paintings, often of nostalgic objects, including a beautifully-painted but dark series of antique, largely narcotic pharmaceutical bottles. He also happens to be a collector of artifacts related to rail yard graffiti, and most of the exhibit comes from his own collection. It was through that anonymous culture that he met Kurt Tors, a rail fan “from a small, east coast town,” who would become the exhibit’s “artist liaison.” Tors and Dreamingwolf traveled the country together for three years,

gathering material and documenting the culture. Dreamingwolf says they shopped the exhibit proposal to several regional museums, and that Massillon gave them the best offer. They made a good choice: Director Alexandra Coon says people from 32 states and Canada came to the opening, and that other museums have inquired about the possibility of sending the show on tour. Perhaps it will be loaded into a train car.

The exhibit opens with what Dreamingwolf says is the oldest known photograph of a moniker—the distinctively loopy scrawl of JB King, Esquire. The curatorial team discovered the photo in the form of a glass plate negative in the museum’s own collection. It’s an image of a Pennsylvania Line engine and coal car, taken on the occasion of the 1914 collapse of a roundhouse on Penn Avenue in Massillon, not far from where the museum stands today. Above the rubble of the collapsed building, the JB King moniker is clearly visible on the side of the coal car, over the shoulder of a portly man in a bowler hat.

The signature is an elaborate flourish, and that—in combination with the uncertain identity of the mark maker—reveal a strong connection to the contemporary graffiti practice of tags: Quick, distinctive, one-color flourishes with invented names that simply say, “I was here.” In both cases the marks are proliferated in as many places as possible to spread their mysterious fame.

The photo is from 1914, but the moniker is rumored to have origins dating to the 1850s. Multiple people have claimed to be its originator, and folklore describes JB King as having had several rail yard roles, from switchman to fireman to yardmaster. In some cases he has been described as that mythical, romanticized character of the road, the millionaire hobo—beginning in a 1945 article in the *Saturday Evening Post*. The ongoing life of JB King epitomizes something important about moniker culture: what begins with ego, a declaration that a person exists, is sometimes taken up by others and spread, eventually becoming property of the culture at large. In the case of JB King, that included a foothold in popular culture. The 1960 movie *Chartreuse Caboose* had a character named JB King, Esquire, and by the seventies, a series of liquor ads credited JB King with the invention of a bottled cocktail known as the Hobo’s Wife. People continue to make the mark as a tribute in the 21st century.

It’s worth distinguishing rail yard graffiti from hobo graffiti. The key is in their intent. While hobo graffiti has a vocabulary of symbols intended to help other travelers find their way to hospitality



Bozo Texino moniker,
removed from the
decommissioned Taylor,
Texas railroad depot in 1978



Visible on the side of the coal car near the center of the photo, the JB King, Esquire moniker. The image is from a glass plate photo taken of the Massillon roundhouse collapse in 1914, from the collection of the Massillon Museum.

and to warn of hazards, including unfriendly police, railroad monikers—like hip-hop tags—are more about the identity of the mark maker, and the spread of his fame.

Another highlight of the exhibit is an original mark by the legendary character, Bozo Texino, celebrated in Bill Daniel's 2005 film, *Who Is Bozo Texino?* The example in the exhibit was made on a piece of wood molding, removed from a decommissioned Taylor, Texas railroad depot in 1978, and is here on loan from a private collection. It's a drawing of a man in a derby and bow tie, with the name Bozo Texino printed in capital letters beneath. Seeing such aged and original artifacts is, for the faithful, perhaps, a bit like seeing relics of saints in a church. The Bozo Texino mark originated with James Herbert McKinley, who was born in a Kentucky log cabin in 1893 and started writing his moniker in 1919. Backstories like this one will make visitors want to spend time with the text that accompanies the exhibit. McKinley worked for the San Antonio, Uvalde and Gulf Railroad, then the Missouri Pacific Railroad where he became an engineer in 1928. In 1939

he claimed to have made his mark on both sides of a quarter million freight cars. That year he told the *San Antonio Light* that the name originated with a nephew who called him "Bo," to which he added "zo" to echo "Laredo," where he was working at the time, making Bozo Laredo his original signature. Then he moved to San Antonio, where he changed the second part of the name to accommodate his new surroundings, combining "Texas" and "Mexico" to make Bozo Texino.

The ephemeral nature of graffiti has always been a part of its reality and its appeal, in the way that death defines life. But unlike aerosol graffiti in cities, which often is obliterated by another layer of paint (artistic or otherwise), railroad monikers usually meet their end with the passage of time and the effects of weather. The Massillon exhibit has an object that embodies this trajectory in an original Palm Tree Herby, a two-foot tall drawing on steel of a sombrero-wearing man sitting with his back against a palm tree, dated and signed. The image seen on the panel was originally made with an oil stick, but almost all of that medium is gone.



The oil stick is almost completely gone from this Palm Tree Herby moniker on a steel panel. The moniker is preserved as lines of cleaner, less-oxidized metal.

What remains is the ghost of the image—steel that is cleaner and less oxidized than the rest of the surface, having been protected by the scrawl of oil and wax.

Palm Tree Herby—born Herbert A. Mayer in 1918—is rumored to have made his mark on 700,000 freight cars. He said he averaged about thirty seconds per drawing, and that he could “go around a freight train with 120 cars in about thirty minutes.” He stayed anonymous until 1980—the date on the drawing in the exhibit—because he learned of people selling things branded

with his drawing, without his permission. He passed away in 1995, but some of his marks still travel the country on boxcars.

Moniker culture is alive today, with contemporary artists continuing to make original marks, as well as re-creating the legendary ones in tribute. The Massillon Museum exhibit captures this in dramatic style with a collection of 35 oil stick monikers on heavy, 19-inch-square steel panels created for the exhibit, with the intent that they stay in the museum’s permanent collection. The curatorial team gathered them by shipping and delivering the panels, sometimes in person, across the US. In this way original, contemporary marks from Colossus of Roads, Coaltrain, The Rambler, Smokin’ Joe, The Solo Artist, Swampy, and many others—including at least one practitioner from Cleveland—impressively dominate the gallery’s largest wall.

The exhibit delves into the stories of many more rail yard artists, through photos, letters, objects, books, magazine accounts. The Massillon Museum calls it “an unprecedented documentation” of moniker culture, and that is easy to believe. They have pieced together the picture from an enormous range of fragments and presented them in a way that makes it a compelling story of American identity and the myth of the road in the twentieth century.

They clearly have connected with

an audience: the first printing of a 144-page, hard-bound and full-color catalog sold out quickly. Anyone interested in graffiti, railroads, or American folklore should plan to give it some time, expect to do some reading, and prepare to be enchanted with the details of other people’s lives and adventures. ■

Moniker: Identity Lost and Found opened June 23 and continues through October 21 at the Massillon Museum’s main gallery.

FALL 2018 EVENTS

by Anastasia Pantsios

CONTINUING EVENTS

THROUGH AUGUST 25

Featured Creatures: Work by Barbara Bloom, Maggie Brown, Cindy Ceroky, Keri Gortz, Michael W. High, Jack Kinkalaar, Linda Merchant, Lisa Ruschman & Betty Skufca

ARTICLE/ART IN CLEVELAND

THROUGH AUGUST 31

Cleveland FRONT and SEEN: Timothy Callaghan, Hilary Gent & Darius Steward, with films of Little Miss Cleveland by Sarah Paul

YARDS PROJECT SPACE

THROUGH AUGUST 31

Susan E. Squires: Small Works over the Years, a Retrospective

Admission Free

SHAKER HISTORICAL SOCIETY
LISSAUER GALLERY

THROUGH AUGUST 31

Bonnie Dolin

ART AT THE SCHOOLHOUSE

THROUGH SEPTEMBER 1

George Fitzpatrick: Twenty-Four Drawings

BONFOEY GALLERY

THROUGH SEPTEMBER 1

West Meets East: Herb Ascherman and Unni Krishnan Pulikkal

In his copious travels, Cleveland photographer Ascherman connected with Kerala, India-based nature and fine art photographer Pulikkal, who exhibited at the Cleveland Museum of Natural History in 2007. While in Cleveland, he was inspired both by the Ansel Adams black & white photos at the Cleveland Museum of Art and by Ascherman's work, and he had the opportunity to train with Ascherman in both aesthetics and techniques. In this show, they exhibit the work they inspired each other to create.

LOFTWORKS GALLERY

THROUGH SEPTEMBER 7

Group exhibition of 15 represented artists

HEDGE GALLERY

THROUGH SEPTEMBER 7

ArtBelt: New Art from the Rustbelt

Curated by Pittsburgh-based independent curator John Morris to tie in with the FRONT International Triennial and its theme of "An American City," this show features the work of 29 artists from the Pittsburgh and Cleveland areas. While many Clevelanders will be familiar with the work of such artists as Amber Ford, Arabella Proffer, Laura & Gary Dumm, Jenniffer Omaitz and Angelica Pozo, it gives Ohioans a chance to discover what their counterparts across state lines are working on.

THE GALLERY AT LAKE LAND

THROUGH SEPTEMBER 8

Donald Black: A Day No One Will Remember

SHAKER COMMUNITY GALLERY

THROUGH SEPTEMBER 8

GRAPHIC: The Counter Culture of Cartoons, Comics & Graphic Novels in Northeast Ohio

ARTISTS ARCHIVES OF THE WESTERN RESERVE

THROUGH SEPTEMBER 9

Dorothy Gill Barnes: In Nature

Wendy Minor Viny: Making Art on the Fly

MANSFIELD ART CENTER

THROUGH SEPTEMBER 9

Frameworks: Paintings by Dragana Crnjak, Andrea Joki and Matthew Kolodziej

AKRON ART MUSEUM

THROUGH SEPTEMBER 14

Exhibition & gallery tours

ORANGE ART CENTER

THROUGH SEPTEMBER 15

In Three Parts: Bill Brouillard, Judith Salomon & Seth Nagelberg

RIVER GALLERY

THROUGH SEPTEMBER 15

Artists-in-Residence exhibition: Elaine Battles, Joey Behrens, Nicole Donnelly, Hong Hong, Cara Lynch, Anna Wagner

Know How III: Summer workshop instructors exhibition

MORGAN ART OF PAPERMAKING
CONSERVATORY

THROUGH SEPTEMBER 23

Jerry Birchfield: Asleep in the Dust

AKRON ART MUSEUM

THROUGH SEPTEMBER 24

Fall registration

ORANGE ART CENTER

THROUGH SEPTEMBER 28

A House Is Not a Home

EMILY DAVIS GALLERY, UNIVERSITY OF AKRON

THROUGH SEPTEMBER 30

Santiago Cal: Splinters & Shifts

Dietrich Wenger: The Origins of Badness

1POINT618 GALLERY

THROUGH SEPTEMBER 30

Yayoi Kusama: Infinity Mirrors

Don't even think about expecting to drop in to see this show featuring 65 years' worth of work by the storied Japanese conceptual artist, now 89, on the spur of the moment. Tickets went on sale in April, and were in high demand. Additional tickets will be put on sale on Monday each week of the show's run, but there will be no onsite sale. A couple of her signature works are viewable in the atrium if you'd like a sample of what she's about—definitely more than just the polka dots that are serving as the emblem of the show.

CLEVELAND MUSEUM OF ART

THROUGH SEPTEMBER 30

FRONT International: An American City

AKRON ART MUSEUM

THROUGH SEPTEMBER 30

FRONT: Juan Araujo

WELTZHEIMER/JOHNSON HOUSE,
OBERLIN

Your easy, chronological guide to what Northeast Ohio galleries and museums have coming up in the next few months. More information about many of these exhibits can be found elsewhere in the pages of *CAN*. Enjoy the shows!

THROUGH SEPTEMBER 30

FRONT: Cui Jie

RICHARD D. BARON '64 ART GALLERY,
OBERLIN COLLEGE

THROUGH SEPTEMBER 30

An American City: Group Exhibition

HARRIS STANTON GALLERY AKRON

THROUGH SEPTEMBER 30

**Claudia Comte: Zigzags and
Diagonals**

MOCA CLEVELAND

THROUGH SEPTEMBER 30

FRONT Triennial

MOCA CLEVELAND

THROUGH SEPTEMBER 30

Louise Nevelson

Art lovers are familiar with the mostly black, wood wall sculptures created by the New York-based Nevelson during her long life. (She died in 1988 at the age of 88.) This show, a collection acquired from her longtime assistant by Cleveland dealer French, exposes other sides of her work, such as printmaking, and helps to illuminate the familiar work which is in museum collections around the world (including the Cleveland Museum of Art). Many of the surprisingly affordable pieces hung in Nevelson's apartment, and the show includes photos of her taken by noted photographers.

THOMAS FRENCH FINE ART AT
TREGONING & CO

THROUGH OCTOBER 6

Bruce Checefsky: Garden Scans

BAYARTS

THROUGH OCTOBER 6

**Harriet Wise, Susanne Dotson,
Mary Burkhardt: Mother, Daughter,
Friend**

BAYARTS

THROUGH OCTOBER 7

**Danny Lyon: The Destruction of
Lower Manhattan**

CLEVELAND MUSEUM OF ART

THROUGH OCTOBER 7

FRONT: The Great Lakes Research

Twenty-one artists from cities in the Great Lakes region, including Toronto, Minneapolis, Chicago, Cleveland, Milwaukee and Detroit, were chosen by FRONT curator Michelle Grabner following a year-long series of studio visits, to respond to what it means to be a regional artist in the context of an international exhibition such as FRONT. It will be on view for a week after FRONT closes.

CLEVELAND INSTITUTE OF ART
REINBERGER GALLERY

THROUGH OCTOBER 19

Day Job: The Working Artist

ARTNEO

THROUGH OCTOBER 21

**Kerry James Marshall: Works on
Paper**

In his 40-year body of work, Chicago-based painter Kerry James Marshall has focused on situating African Americans in traditionally white contexts and genres, normalizing and even valorizing their lives. He's also produced copious works on paper including the huge, 12-panel woodcut print from 1998-1999, which is the central focus of this show. It's accompanied by smaller drawings from throughout Marshall's career.

CLEVELAND MUSEUM OF ART

THROUGH OCTOBER 21

Moniker: Identity Lost & Found

MASSILLON MUSEUM

THROUGH OCTOBER 28

The Art & Sole of Lisa Sorrell

CANTON MUSEUM OF ART

THROUGH OCTOBER 28

**Darius Steward: Our Separated
Selves**

CANTON MUSEUM OF ART

THROUGH OCTOBER 28:

**Everyday People: Works from the
Permanent Collection**

CANTON MUSEUM OF ART

THROUGH OCTOBER 28

**Arden Riddle: Master of Mid-
Century Design**

CANTON MUSEUM OF ART

THROUGH DECEMBER 2

Allen Ruppersberg: Then and Now

Cleveland-born Ruppersberg, who has long been based in Los Angeles, is known for his conceptual work in a range of media, including painting, print-making, installation and sculpture. In this show, part of FRONT Triennial, he has utilized photography to look at the heart of Cleveland from the vantage point of its billboards, as well as to reveal the infrastructure of the billboards themselves.

CLEVELAND MUSEUM OF ART

THROUGH DECEMBER 16

**Barbara Bloom: The Rendering
(H X W X D =)**

ALLEN MEMORIAL ART MUSEUM

THROUGH DECEMBER 23

**Barbara Bloom in Context: Works
from the Pictures Generation**

ALLEN MEMORIAL ART MUSEUM

THROUGH DECEMBER 23

**Radically Ordinary: Scenes from
Black Life in America Since 1968**

ALLEN MEMORIAL ART MUSEUM

THROUGH DECEMBER 23

**Japan 1908: Photographs by
Arnold Genthe**

ALLEN MEMORIAL ART MUSEUM

THROUGH DECEMBER 23

**A Different Kind of Pictures:
Pinhole Photography by Adam Fuss**

ALLEN MEMORIAL ART MUSEUM

THROUGH DECEMBER

ThinkCraft Biennial

CLEVELAND INSTITUTE OF ART

THROUGH JULY 14, 2019

Planes, Trains & Automobiles

Transportation and its promise of taking us to new places has long fascinated artists. This year-long exhibition features prints, photos and paintings from the museum's own collection, including the classic black & white train photos by O. Winston Link, and Akron painter Raphael Gleitsmann's local scenes. It also includes a new interactive soft sculpture by Los Angeles-based Isla Hansen called Aeromorphscope, inspired by puppetry and cartoons, with animations, animatronic elements and 3D graphics that can also be animated by viewer touch.

AKRON ART MUSEUM

22 Bright & Beautiful: Lizzi Aronhalt, Mary Kay Thomas, Parlay Yvette & Jamie Morse

Reception 1-2:30 pm August 26

Through September 12

BEACHWOOD COMMUNITY CENTER GALLERY

24 CAN Journal Fall 2018 Issue Launch Party

FRONT PORCH

24 Mitzi Faye: Recent Imaginings

Reception 4:30-6 pm

Through October 11

JUDSON PARK

25 Customized art classes for groups begin

ORANGE ART CENTER

30 Artist-in-Residence David Armes: Pop-up show & artist talk

6-7:30 pm August

ZYGOTE PRESS

31 Community Culture Night with Ian Charnas/think[box]

7-8:30 pm

ART HOUSE

31 Art Books Cleveland at Ten: A Retrospective Exhibit

Through October 5

THE GALLERIES AT CLEVELAND STATE

31 At Table 2018: Cleveland Culinary

Heights Arts brings back its popular exhibition, first done in 2016, which combines the work

of 21 artists in a range of media with culinary experts, to create four themed installations around the serving and sharing of food. During the run of the show, there will also be four hosted dinners focusing on themes suggested by the installations: September 9, 16 and 23, and October 7.

Reception 6-9 pm

Through October 14

HEIGHTS ARTS

31 Roy Pekoc: Roadside Attractions

Reception 4:30-6 pm

Through October 28

JUDSON PARK



Stained glass artist Judith Schaechter is the Thursday keynote speaker at the Cleveland Institute of Art ThinkCraft Symposium, September 20 - 22.



2018 AWARDS ANNOUNCED

EMERGING ARTIST AWARD (2)

Darius Steward
Visual Arts

Mark Reigelman
Design

MID-CAREER AWARD (2)

John “Derf” Backderf
Visual Arts

John Williams
Design

LIFETIME ACHIEVEMENT AWARD

Rita Dove
Literature

Cleveland Arts Prize VERGE FELLOWSHIP

Presented by the Cleveland Foundation

The 2018 inaugural Fellowship winners are;
Stephen Bivens (Visual Arts), Stephanie Fields (Literature), Amanda King (Visual Arts), Damien McClendon (Literature), and Kayla Thomas (Dance).

Winners of the 2018 Cleveland Arts Prize will be honored in the Gartner Auditorium at the Cleveland Museum of Art on Sunday, October 21, 2018.

Tickets available after
September 1, 2018.
Visit: clevelandartsprize.org

For sponsorship and ad information
please contact us at:
info@clevelandartsprize.org

SPECIAL PRIZES

The Barbara S. Robinson Prize now in its inaugural year – will be awarded annually to an individual or organization for extraordinary commitment to advancement of the arts through leadership in public policy, legislation, arts education and/or community development.

William Griswold
Director, Cleveland Museum of Art

The Robert Bergman Prize is awarded to an individual whose life and work are illuminated by an energetic and inspiring dedication to a democratic vision of art. The Bergman Prize recognizes the highest possible expression of art stewardship through long term commitment.

Louise and Thomas (deceased) Boddie
Boddie Recording Company

The Martha Joseph Prize is awarded annually to an individual or an organization that have made a significant contribution to the vitality and stature of the arts in northeast Ohio through exceptional commitment, vision, leadership, and/or philanthropy.

Suzanne DeGaetano
Co-owner, Mac’s Backs-Books

2018 SPECIAL HONOREE

Each year at the annual awards event, the trustees of Cleveland Arts Prize select and honor a past CAP recipient. Now in his 90’s, Robert P. Madison continues his life’s mission in Cleveland’s rising neighborhoods.

Robert P. Madison, FAIA
2000 CAP Special Citation for Distinguished Service in the Arts & CAP Emeritus Trustee

7 Walk All Over Waterloo
6-10 pm

WATERLOO ARTS DISTRICT

7 Keith Berr: Cowboys & Rock Stars: The Legends

Cleveland-based commercial/fine art photographer Berr's first major gallery showcase in more than a decade will feature images that have not been previously shown.

Reception 6-8:30 pm

ART AT THE SCHOOLHOUSE

7 Art House 3rd Annual Artist Inventory Challenge

7-10 pm

ART HOUSE

7 Best of Northern Ohio Illustrators Society

Reception 6-9 pm

THE ART GALLERY OF WILLOUGHBY

8 Moondance 2018

Tix on bayarts.net

6:30-10:30 pm

BAYARTS

8 Blades on Boards: Explorations in Woodblock Printmaking

10 am-4 pm September 8-9

MORGAN CONSERVATORY

8 Champlévé Enamel on Silver Metal Clay with Catherine Davies Paetz

Noon-5 pm September 8-9

FLUX METAL ARTS

8 7th Annual Hispanic Heritage Art Show

Through November 8

BECK CENTER FOR THE ARTS

9 At Table: Cleveland Culinaría

Douglas Katz of fire food & drink, Provenance, and the Katz Club Diner. With Billy Ritter, ceramics; Kristen Tomorrowitz, fiber; Timothy Callaghan, painting; Jessica Coven Stenson, wood; Adrien Eisenhower, painting; and Carl Ziek, furniture. Menu inspired by post-Civil War Cleveland culture.

5 pm

HEIGHTS ARTS

10 Fall classes

Through December 15

VALLEY ART CENTER

13 I Scarce Can Take It
Reception 6-9 pm

Through November 24

WORTHINGTON YARDS

13 AAWR NewNow 2018

Reception 6:30-8:30pm

Through October 18

TRI C EAST GALLERY

14 Walkabout Tremont
5-10 pm

TREMONT

14 Embargo: The Work of Furman, Serra Marino, Ramos & Rubí

Wall 5: Current Work by Arnold Tunstall

Reception 5-9 pm

Through October 27

CLEVELAND PRINT ROOM

14 Aimee Lee: Eegut Juhgut: This and That

Reception & artist talk 6-8 pm

ORANGE ART CENTER

14 Paula Zinsmeister
HEIGHTS ARTS

14 Optical Delusion

Concert by indie bands Waxahatchee, Night Shop and Anna St. Louis

9 pm

SURVIVAL KIT

14 Leslie Dumm

Reception 6-8 pm

Through November 4

SHAKER HISTORICAL SOCIETY
LISSAUER GALLERY

14 Santiago Cal: Splinters & Shifts

Reception 7-10 pm

Through September 30

1POINT618 GALLERY

15 Tremont Arts and Cultural Festival

Art, music, dance, food, drinks, and vendors of all kinds fill Lincoln Park for this annual, free celebration of culture and community.

Noon-7 pm Saturday,
noon-5 pm Sunday

15 Aspects: Work by Andrea Joki, Amber Kempthorn, Deb Lawrence, Dana Oldfather, Frank Oriti & Marc Ross

Through October 12

BONFOEY GALLERY

15 Family Open Studio
1-3 pm

ART HOUSE

15 XL2: Extra Large Type Beyond the Borders

10 am-4 pm September 15-16

MORGAN CONSERVATORY

15 Foreign Affairs: Frank Hoffmann & Sylvia Pásztor

Reception & artist talk 1-3 pm

Through September 21

ZYGOTE PRESS

15 Faceted stone setting theory & applications: Fancy Stones with visiting artist Kirk Lang

10 am-5 pm September 15-16

FLUX METAL ARTS

16 At Table: Cleveland Culinaría

Gerry Grim of EDWINS Leadership & Restaurant Institute. With Amy Halko, ceramics; S. Jordan Fine, glass; Carmen Romine, fiber; Ashley Sullivan, painting; and Dana Depew, sculpture. The symbolic use of recycled and reclaimed objects guides the overall aesthetic.

5 pm

HEIGHTS ARTS

20 ThinkCraft Symposium

This 3-day series of workshops and discussions looks at contemporary practice, theory and education, curating and collecting. It features scholars, writers, curators and artists from around the country.

September 20-22

CLEVELAND INSTITUTE OF ART

21 Third Friday
5-9 pm

78TH STREET STUDIOS

21 Firefish Festival

Carlos Jones and the P.L.U.S. Band will perform. Galleries and installations will pop up. And Saturday night, a gigantic fish will burn. The Firefish festival aims to bring energy and inspiration, and ultimately maybe some revitalization to the abandoned commercial buildings along Broadway Avenue in Lorain. Bring the family and stay late Saturday for the fiery finale.

**4-1 pm Friday and Saturday,
September 21 and 22.**

21 Optical Delusion

Reception 5-9 pm

**SURVIVAL KIT AT 78TH STREET
STUDIOS**

21 Reservoir Fiction: A Quentin Tarantino-Inspired exhibition by Billy Nainiger

Through October 19

**E11EVEN 2 GALLERY AT 78TH
STREET STUDIOS**

21 Dott von Schneider: Road Trip

Through November 2

HEDGE GALLERY

21 AAWR Recast Ceramics Invitational

Campus-wide reception
5:30-8 pm

Through November 10

**ARTISTS ARCHIVES OF THE
WESTERN RESERVE**

22 Adam Milner & Allison Smith: Two of Wands

**Swing States: Recent
Perspectives in Glass
Sculpture from the Middle
West, curated by Zac
Weinberg**

Reception 5:30-8 pm

Through October 26

SCULPTURE CENTER

22 Family Clay Day

10-noon

ART HOUSE

22 Film & Darkroom Basics

11 am-4 pm

CLEVELAND PRINT ROOM

22 Darkroom Orientation

11 am-noon

CLEVELAND PRINT ROOM

22 Art as Journal: Laura Ruth Bidwell & Shari Wilkins

The debut show in the museum's newly renovated Studio M gallery space, this show features two photography-based artists whose visual journals document parts of their own life journeys. Bidwell's The Great Tangles follows her move from suburban Peninsula to Ohio City's rapidly growing urban Hingetown neighborhood, seen through each's peculiar "tangles." For her series Promised Land, Wilkins made multiple trips to her family's ancestral home in decaying Cairo, Illinois, to shoot instant film images of things falling apart.

Through November 4

MASSILLON MUSEUM

23 At Table: Cleveland Culnaria

Zelege Belete of Zoma. With William Brouillard, ceramics; Matthew Pritchard, ceramics; Joyce Morrow-Jones, fiber; Lari Jacobson, painting; and Shayna Pentecost, glass. Menu explores the fascinating culture of Ethiopia, a melting pot of traditions from Africa as well as other continents.

5 pm

HEIGHTS ARTS

24 Fall classes begin

ORANGE ART CENTER

28 Resident artists pop-up show

5-9 pm

ARTCRAFT BUILDING

28 Ingenuity; FuturePassed

With its new focus as a hive for creative makers at the Hamilton Collaborative, the annual Ingenuity Festival's 2018 theme, FuturePassed celebrates the return of cherished traditions melded with the drive toward progress. September 28 - 30 at the Hamilton Collaborative, East 53rd and Hamilton Avenue. Admission \$5. Weekend passes \$. Children 12 and under free. ingenuitycleveland.com

29 The Andy Hudson Collection: Just Local Folk

**Maggie Meiner: Revisiting
Rockwell**

Reception 3-5 pm September 30

Through October 28

MANSFIELD ART CENTER

29 Art-Ventures

Meet at Yards for a trip to the studios of mother and daughter artists Martha and Kristen Cliffler at the Screw Factory in Lakewood to learn more about their practices.

10-noon

WORTHINGTON YARDS

29 Marbling on Paper & Cloth

10 am-4 pm September 29-30

MORGAN CONSERVATORY

29 Ajpub' Pablo García Ixmata & Laura Martin: The Maya Calendar History

Noon-4 pm

MORGAN CONSERVATORY

- 2 Art Books Cleveland WatchArt!**
10 am-2 pm
THE GALLERIES AT CLEVELAND STATE
- 2 Art Books Cleveland: Mother Earth**
Through November 7
NOTRE DAME COLLEGE
- 4 Maria Zanetta: Forms & Field, Reflections of a Residency in Italy**
Reception 5:30-8 pm October 4
Through November 3
HARRIS STANTON AKRON
- 5 Ceramic Student Show Opening Reception**
6-8 pm
ORANGE ART CENTER
- 5 James Canary: Conserving Tibetan Book Heritage**
7-9 pm
LOGANBERRY BOOKS
- 5 Q4 People's Choice Artist Showdown entries due**
GALLERY+
- 5 Walk All Over Waterloo**
6-10 pm
WATERLOO ARTS DISTRICT
- 6 11th Annual Benefit & Silent Auction**
6-10 pm
MORGAN CONSERVATORY
- 6 Fall Lumen Print Workshop**
1-3 pm
CLEVELAND PRINT ROOM
- 6 James Canary: A Day of Asian Books**
11 am-4 pm
HEIGHTS LIBRARIES LEE ROAD BRANCH
- 7 At Table: Cleveland Culinaria**
Karen Small of the Flying Fig. With Andrea LeBlond, ceramics; Cheryl Cochran, illustration; Tyler Federico, photography; and Ari Warner, furniture. Menu and setting inspired by local urban farms such as the Ohio City Farm and the North Union Farmers Market (among others), and the urban landscape (graffiti, bridges, train lines, industrial buildings, etc.).
5 pm
HEIGHTS ARTS
- 12 Walkabout Tremont**
5-10 pm
TREMONT
- 12 Martha Cliffl: Re-source-Full**
Assemblage artist Martha Cliffl, who works in Lakewood's Screw Factory, collects odds and ends—doll parts, religious icons, game pieces, broken jewelry—which she puts together to recontextualize them in ways that comment on, and often overturn, the things we were brought up to believe about how to live our lives. A keen sense of humor underpins her work while at the same time causing the viewer to have moments of potent recognition.
Reception: 7-9 pm
Through November 10
BAYARTS
- 12 Allison Polgar: Neighborhood Landscapes**
Reception 7-9 pm
Through November 10
BAYARTS
- 12 Artist-in-Residence Exhibition: Gianna Commito**
Reception 6-8 pm
Through November 17
ZYGOTE PRESS
- 12 Q4 People's Choice Artist Showdown online voting begins**
GALLERY+
- 13 Cloisonné Enamel with master enamelist Michael Romanik**
10 am-6 pm October 13 & 11 am-4 pm October 14
FLUX METAL ARTS
- 13 Pinhole Workshop**
1-4 pm
CLEVELAND PRINT ROOM
- 14 Artist talk: Laura Ruth Bidwell & Shari Wilkins**
3 pm
MASSILLON MUSEUM
- 18 New Works by Charlotte Lees, Beth Lindenberger & Charity Thomas**
Reception 5:30-8 pm
Through November 17
HARRIS STANTON CLEVELAND
- 19 Third Friday**
5-9 pm
78TH STREET STUDIOS
- 19 Wonder: Alternative Processes and Photo-Based Prints by Amber Ford, Tatana Kellner, Yana Mikho-Misho & Bellamy Printz**
Reception 6-9 pm
Through November 21
MORGAN CONSERVATORY
- 19 Alexis Rockman: The Great Lakes Cycle**
Rockman is a New York-based painter and environmental activist who incorporates site-specific materials such as soil or sand into his deeply researched mixed-media works that project what environments may look like in the future based on their past and present. This exhibit centers on five new mural-sized works, along with field drawings, watercolors and a documentary film, which look at the Great Lakes, their significance and the threats they face.
Through January 27
MOCA CLEVELAND
- 19 Aleksandra Domanović**
Through January 22
MOCA CLEVELAND
- 19 Optical Delusion**
Closing reception 5-9 pm
SURVIVAL KIT
- 19 Annual All-Judson Park Art Show**
Reception 4:30-6 pm
Through January 20
JUDSON PARK
- 19 Q4 People's Choice Artist Showdown in-person voting**
Voting ends 9 pm
GALLERY+

19 **Mapping the Invisible Landscape: An exchange portfolio organized by Anna Tararova featuring 21 artists**
 Reception 6-9 pm
 Through November 21
 MORGAN CONSERVATORY

19 **Shooting Without Bullets: Framing issues of social injustice through artwork & photography**
 Reception 6-9 pm
 Through November 21
 MORGAN CONSERVATORY

20 **3rd Annual Art After Dark Costume Party**
 7-11 pm
 CANTON MUSEUM OF ART

20 **Family Open Studio**
 1-3 pm
 ART HOUSE

20 **Darkroom Orientation**
 11 am-noon
 CLEVELAND PRINT ROOM

20 **Artist-in-Residence Exhibition: Gianna Commito**
 Artist talk 10 am-noon
 ZYGOTE PRESS

20 **Art Bites: Collecting First Nation's Art with John Kunikis**
 1-3 pm
 ARTISTS ARCHIVES OF THE WESTERN RESERVE

21 **Clarence H. White and His World: The Art and Craft of Photography, 1895-1925**
 Through January 21
 CLEVELAND MUSEUM OF ART

27 **Jeff Donaldson: Dig**
 Through January 20
 AKRON ART MUSEUM

27 **Allison Zuckerman: Paintings & Sculpture**
 Through January 20
 AKRON ART MUSEUM

27 **In Her Image: Photographs by Rania Matar**

Lebanese-American photographer Matar uses portraiture to explore how female identity shifts between girlhood, adolescence and middle age and between American and Middle Eastern cultures—and what connects it across these borders. The 42 large-scale color images in this show are drawn from four series created between 2009 and 2016. Adolescence, a time of transition and self-discovery, is central to all four.

Through January 13
 TRANSFORMER STATION



"In a sense, we all operate in silos of me/myself/I. . . Understanding our uniqueness helps us each to achieve our potential. Organizational structures naturally form similarly. . . Yet, sharing resources and potential is critical to successful survival." —Laila Voss Executive Director, Art House. (page 34)



BAYarts presents Re-Source-Full, a solo show of Martha Cliffel's mixed media assemblage, opening October 12. ABOVE: Holy Smokes, mixed media by Martha Cliffel.

2 **Walk All Over Waterloo**
6-10 pm

WATERLOO ARTS DISTRICT

2 **Holiday Store opens**
HEIGHTS ARTS

2 **E11even 2 Five-Year Anniversary Party**
6-8 pm

E11EVEN 2 GALLERY AT 78TH STREET STUDIOS

2 **6th Annual Student & Instructor Exhibition**
Reception 6-9 pm

Through November 17

FLUX METAL ARTS

2 **47th Annual Juried Art Exhibit**
Reception 6-8 pm

Through December 12

VALLEY ART CENTER

3 **Papermaking & Pulp Painting Fundamentals (collaboration between Morgan Conservatory and the Cleveland Print Room)**
10 am-4 pm November 3-4

MORGAN CONSERVATORY

3 **Anniversary Open House**
Starting at 10 am

FLUX METAL ARTS

9 **Walkabout Tremont**
5-10 pm

TREMONT

9 **Rock & Roll Perspectives: V 2**
Music photography by Joe Kleon & Anastasia Pantsios

Kleon, who is NE Ohio's premiere music photographer, will be showing a collection of color photos of contemporary artists and

recent shots of classic artists, from Taylor Swift to the Rolling Stones, while Pantsios' black and white work, shot mostly in the late '70s and '80s, focuses on backstage photos of artists such as Bruce Springsteen, Fleetwood Mac and Blondie.

November 9-11

LOFTWORKS GALLERY

9 **Palimpsest: Hand-Drawn Animation & Video Projections By Rian Brown**
Reception 5:30-8 pm

Through December 21

SCULPTURE CENTER

9 **Deb Pinter: Botanical, An Intimate Portrait**
Free public reception 6-8 pm

Through January 6

SHAKER HISTORICAL SOCIETY

LISSAUER GALLERY

10 **Van Dyke Brown Photographic Process**
10 am-4 pm

MORGAN CONSERVATORY

14 **AIR/Connect Artists Pop-Up Exhibit & Artist Talk**
6:30 pm

Through November 25

CLEVELAND PRINT ROOM

14 **Orange Art Center Drawing Student Show**
5-7 pm

TRINITY CATHEDRAL

14 **Orange Art Center Drawing Student Show**
5-7 pm

TRINITY CATHEDRAL

15 **Ajpub' Pablo García Ixmata: The Maya Apprentice Project: Books & Paper in Maya Communities Past & Future**
6:30-8 pm

MORGAN CONSERVATORY

16 **CAN Journal Winter Issue Launch**
ART HOUSE

ART HOUSE

16 **Third Friday**
5-9 pm

78TH STREET STUDIOS

16 **Jessica Pinsky Solo Exhibition**
Through January 4

HEDGE GALLERY

16 **Recent Acquisitions: 2015-2018**
Through December 21

ARTNEO

16 **Recent Acquisitions: 2015-2018**
Through December 21

ARTNEO

16 **TaipaixCle: Ya-Lan Yu pop-up exhibition, hosted by Zygote Press**
Reception & artist talk 6-9 pm

Through November 23

LOCATION TBA

16 **TaipaixCle: Ya-Lan Yu pop-up exhibition, hosted by Zygote Press**
Reception & artist talk 6-9 pm

Through November 23

LOCATION TBA

16 **Vivid Stories: Bess Rodriguez Richard**
Reception 5:30-8 pm

Through January 12

ARTISTS ARCHIVES OF THE WESTERN RESERVE

16 **Vivid Stories: Bess Rodriguez Richard**
Reception 5:30-8 pm

Through January 12

ARTISTS ARCHIVES OF THE WESTERN RESERVE

17 **Family Open Studio**
1-3 pm

ART HOUSE

17 **Family Open Studio**
1-3 pm

ART HOUSE

24 **Family Clay Day**
10-noon

ART HOUSE

24 **Season of Gratitude with the Gathering Place**
Through December 22

Through December 22

Through December 22

Through December 22

BAYARTS



Joseph Jicha and many other Cleveland artists created works for the advertising industry as a way to pay their bills. Along with Clarence Carter, William Sommer and August Biehle, Jicha's commercial works are juxtaposed with their fine art in *Day Job: The Working Artist*, on view through October 19 at ARTneo. (page 18)



Harris Stanton Gallery Cleveland opens New Works by Charlotte Lees, Beth Lindenger, and Charity Thomas October 18. ABOVE: *Terminalis Curved*, by Beth Lindenger.



VALLEY
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CENTER

36th Annual
**ART BY
THE FALLS**
Fine Art & Contemporary Craft Festival
Riverside Park in Chagrin Falls, Ohio

Saturday and Sunday, June 8–9, 2019

Call to entry October 1 – February 21

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artbookscleveland@gmail.com
216.361.9255

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artgallerywilloughbyoh.com
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arthouseinc.org
216.398.8556

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Cleveland, Ohio 44110
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440.655.6954

Artists Archives of the Western Reserve

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140 East Market Street
Akron, Ohio 44308

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artneo.org
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marsha@marshagracycarrington.com

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CAN depends on a broad base of support to continue providing this collaborative voice for Northeast Ohio artists, galleries, museums, schools, and related organizations. In 2016 we launched CAN Blog, an online source of critical reviews and news reporting, with support from the Ohio Arts Council; began a partnership with the Cleveland Foundation to cover the Creative Fusion International Artist Residency Program; and continued to build upon our commitment to serve as a voice for Northeast Ohio galleries, with feature coverage, artist profiles, and art news.

WE ARE PROFOUNDLY GRATEFUL TO THE VISIONARY PEOPLE AND ORGANIZATIONS WHO HAVE CONTRIBUTED TO THIS EFFORT.

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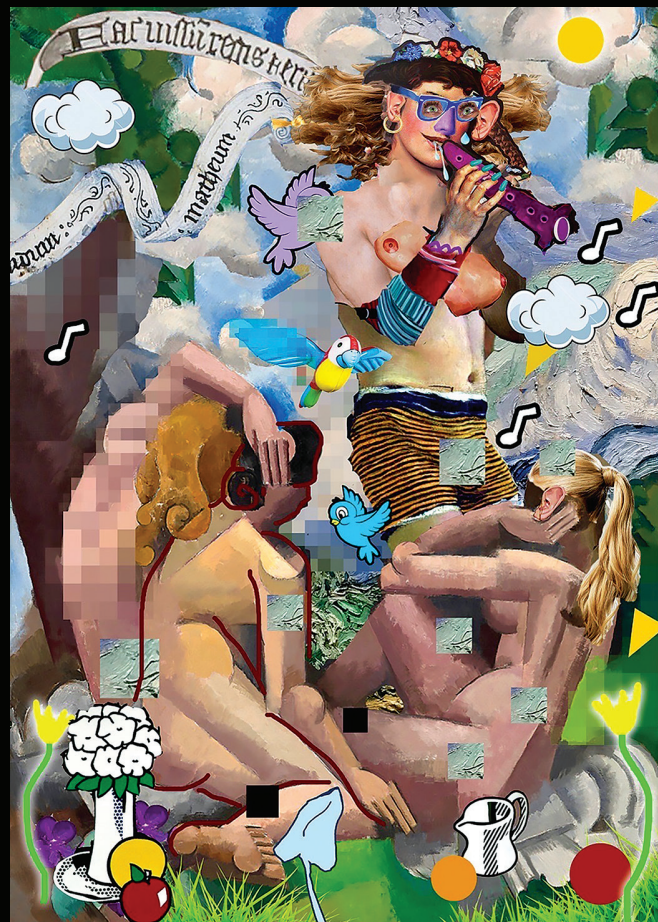
We make every effort to keep this list as up-to-date and accurate as possible. We apologize for any omissions.

You can help us grow by making a tax-deductible donation to CAN at any time, mail your check to Collective Arts Network, PO Box 771748, Lakewood, OH 44107.

JEFF DONALDSON: Dig



Jeff Donaldson, *Stone Singer*, 1996–1999, acrylic on canvas, 66 x 36 in., Private Collection, Courtesy of Kravets Wehby, New York



Allison Zuckerman, *Summer Sonnet*, 2018, acrylic and ink jet on canvas, 96 x 68 in., Courtesy of the artist and Kravets Wehby, New York

ALLISON ZUCKERMAN: Pirate and Muse

October 27, 2018 – January 20, 2019

Jeff Donaldson: *Dig* is organized by the Everson Museum of Art, Syracuse, NY. Its presentation in Akron is supported by the John S. and James L. Knight Foundation, the Ohio Arts Council and the Akron Community Foundation.

Allison Zuckerman: *Pirate and Muse* is organized by the Akron Art Museum and is supported by the John S. and James L. Knight Foundation, the Ohio Arts Council and the Akron Community Foundation.

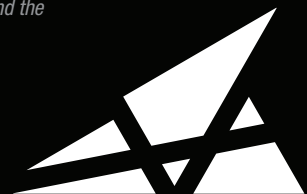


One South High

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AkronArtMuseum.org





Georgia O'Keeffe: Living Modern

Discover American icon Georgia O'Keeffe's fierce determination to be strikingly modern in both her art and life.

Opens November 21

Georgia O'Keeffe: Living Modern is organized by the Brooklyn Museum with guest curator Wanda M. Corn, Robert and Ruth Halperin Professor Emerita in Art History, Stanford University.

ClevelandArt.org



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Georgia O'Keeffe, *Abiquiu, N.M.*, 1984. Bruce Weber (American, born 1946). Gelatin silver print; 35.6 x 27.9 cm. Bruce Weber and Nan Bush Collection, New York. © Bruce Weber